

MATTAVILASA PRAHASANA
OF
MAHENDRAVIKRAMAVARMAN

Edited and Translated by

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PREFACE

"What a great calamity! Sky brings forth a flower! Sands produce oil! A dramatic composition comes from the South! —exclaimed an actress in the course of introducing the *Ascarayudamani* of Saktibhadra a great drama by the greatest among the dramatists of Kerala. We are further told that the poet had to send his composition outside his region in order to win acclaim. Even if the above statement is not the whole truth it is an eloquent essay on the state of literary affairs prevailing at that time in Kerala. But then, the Kerala dramatist perhaps did not know that South India had already produced two great plays which could stand the test of time.

The *Bhagavadajjukiya*—‘the farce of the Saint and the Courtesan’ ascribed to Bodhayana by a commentator and the *Mattavilasa*—‘the Diversion of the Drunk’ by Mahendra Vikrama are referred to in inscriptions which date back to 610 A. D. Both these plays belong to the *Prahasana* type and exhibit some common features such as the exposition of the hypocrisy practised by mendicants, the decline of Buddhism in the South, the laxity in moral principles and the ignorance of religious bigots.

Kerala had the privilege of preserving these interesting plays to posterity—thanks to the flourishing stage tradition. Following the bold example of Saktibhadra, dramatists like Kulisekharavarman, Ravavarman and others brought out tolerably good dramas on a wide variety of topics. A survey

being conducted by the present writer reveals that there are not less than a hundred plays produced in Kerala by her sons. Many of these dramas were staged in the temple theatres of Kerala by professional actors.

As a result of these hectic activities, dramatic compositions both indigenous and coming from outside Kerala were assiduously copied and preserved. Almost every house in ancient Kerala preserved such copies in their library. The spade work of great savants like Mahamahopadhyaya T. Ganapathi Sastri brought to light a number of plays including the thirteen dramas ascribed to Bhasa and the Mattavilasa through the celebrated Trivandrum Sanskrit Series. It was Mr. Sastri who discovered and published the present work for the first time.

It is with great pleasure that I bring out this important contribution of South India together with an English translation. I am indebted to my friend Mr. M. Easwaran who undertook the publication of the work.

*Sreeelasyam, Rishumangalam,
Trivandrum, Dec 31, 1973*

Dr. N. P. UNNI

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ABBREVIATIONS

<i>BSOS</i>	Bulletin of the School of Oriental Studies, London
<i>JOR</i>	Journal of Oriental Research, Madras
<i>KSC</i>	Keralasahityacaritram by Ullur S Parameswara Iyer
<i>KUML</i>	Kerala University Manuscripts Library collection
<i>MSS</i>	Manuscripts
<i>SI</i>	South Indian Inscriptions
<i>TM</i>	Transcript Malayalam
<i>TSS</i>	Trivandrum Sanskrit Series

INTRODUCTION

MAHENDRAVIKRAMAVARMAN

Mahendravarman I also known as Mahendravikrama was perhaps the most outstanding among the rulers of the Pallava dynasty who held sway over a major part of South India during the early centuries of the Christian era. His manifold contributions to literature and architecture have earned him a permanent place in Indian cultural history.

Since the name Pallava appears to be a Sanskritised form of the Middle Persian Pahlava i.e., Parthian, the origin of the family is often traced back to the Parthian adventurers who came to India during the first or second century B.C., and their eventual settlement in the South seems to have occurred during the early years of A.D.¹ The dissolution of the Satavahana empire and the political chaos prevalent in the South gave them an opportunity to establish themselves as a strong political power and soon they found themselves in an impregnable position extending their dominion over a large part of the South. By the time Simhavishnu came to power the dynasty has come to stay and he proved himself to be its real founder ruling the tract between the rivers Krishna and Kaveri, having established his court at Kāñcīpuram.

The greatness of Simhavishnu as a ruler is testified to by his son Mahendravikrama in the prologue of his *Mattavilāsaprahasana* in the following words: "Simhavishnu like a mountain which bore the weight of the family of the Pallavas, had overcome all the circles of feudatory princes by his policy, had the prowess equal to that of Indra and had humiliated even Kubera, the lord of the heavenly wealth by his benevolence, greatness and wealth".² This is corroborated by a veiled reference

¹L. D. Barnett, BSOS V-4, p. 697

²TSS 55 p. 3

to Simhavishnu contained in the *Avantisuridarikathāsāra* of Dandin, whose great grandfather was patronised by the king.³

Mahendravikrama the son and successor of Simhavishnu who flourished between 580-630 A. D., was a notable figure as a soldier, poet, musician, architect, and religious reformer.⁴ A host of inscriptions and rock cut caves strewn all over the South bear testimony to this genius who gloried himself as Vicitracitta in addition to assuming many other titles. These titles found in his inscriptions reveal his astonishing variety of accomplishments rarely equalled by any other ruler.

'Vicitracitta'

Mahendravikrama has proclaimed on various occasions that his accomplishments are myriadfold. Thus the *Sūtradhāra* in the prologue of his *Prabasana* is made to narrate that

"Wisdom and bounty, mercy, dignity,
comeliness, skill in arts, and guilelessness,
Trust, valour, courtesy—such qualities,
Finding no place in this our iron age,
Have made in him their common home, as blend
In Nature's origin, the Primal Spirit,
Creations fragments when the aeon ends."⁵

Further he states that 'from him good poet's verses win high reward though they are not of a high quality, for he himself is a poet of considerable merit'.⁶ That this enumeration of the qualities given by the *Sutradhara* is no exaggeration is proved by the living monuments of the author still available in the South. As has been pointed out, his inscriptions give considerable information on the various aspects of his diverse qualities and interests.

'Titles'

Mahendravikrama has assumed a bewildering variety of *birudas* after some of which he named his architectural caves

³*Avantisuridarikathāsāra*, Ed. M. Ramakrishnakavay

दनु जपविहृदयमूषरविभेदविज्ञातशक्तिनखकुलिशम् ।

जगदुदयहेतुविष्णुरवत्त वपुर्नरसिंह व. ॥

⁴K. A. Nilakanta Sastri *The Culture and History of the Tamils*, Firma K. L. Mukhopadhyay, Calcutta, 1964, p. 21

⁵TSS 55 p. 3, Trans. L. D. Barnett, BSOS V-4, pp. 697-717

⁶*Ibid.*, p. 4

Many of these titles are seen alphabetically arranged in his inscriptions.⁷ These titles are significant since they throw sufficient light on his personality. The following are some of the important titles assumed by him

Abhimukha—'one who looks forward'

Aluptakāma—'One who does not abandon his desire'

Anityaraga—'One not permanently drawn to pleasures'

Avanibhājana—'Earth vessel'—i.e. he whose glory fills the earth. This occurs in his Prabhasana and also forms the name of a cave at Śiyamangalam called Avanibhājana Pallaveśvaragrha

Cattakāri—Perhaps from Caityakāri—'one who made temples'. This is because he claims to be the pioneer who made rock-cut temples in South India. The cave at Maṇḍagapattu (Villupuram Taluk, S Arcot Dist.) is perhaps the first to be scooped in the South and Mahendravarman proudly states that he made the 'Ayatana' for Brahma, Śvara and Viṣṇu without the use of traditional materials like timber, brick, metal or mortar. It was he who successfully handled hard rocks for the first time since Aśoka. He has built numerous similar cave temples in the different parts of Tamilnadu.⁸

Citrakārappuli—'The tiger among artists'. His proficiency and keen interest in the art of painting is revealed by the title. In the Maṇḍūr inscription he states that "he caused to be compiled a commentary called *Dakṣinacitra* (i.e. South Indian Art of Painting) following the methods and rules laid down for such a work".⁹

⁷T. V. Mahalingam, *Kanchipuram in Early South Indian History*, Asia Publishing House, Bombay, 1969 p. 70

⁸See, A. Reay, *Pallava Architecture*, Archaeological Survey of India Series XXXIV, K. R. Srinivasan, *Cave temples of the Pallavas*, R. Gopalan, *History of the Pallavas of Kancī*, J. P. Dubreuil, *Pallava Antiquities* and *The Pallavas* etc.

⁹T. N. Ramachandran, *The Royal Artist Mahendravarman*, JOR VII, Madras, pp. 235-237. V. Raghavan, *Dakṣinacitra*, Journal of the Indian Society of Oriental Art, 1938, pp. 195-96

Dṛḍhagatih—‘he of firm mind’

Gunabhara—‘one with abundance of virtues’ This also occurs in the *Prahasana*

Kalahapriya—‘lover of fight or disputes’, which shows his war-like qualities

Kaṭṭuna—not bound by rules or regulations’

Lalitankura—‘The charming scion of the family’ The title is used in naming the cave *Lalitānkura Pallveśvaragrha* in Tiruchirappalli

Lokaśalya—‘the arrow of the world’

Mattavilasa—‘the wild sporter’ The title is after the *Prahasana* composed by him where it means ‘the wild pranks of a drunkard’

Naīhikāmutrika—‘one not attached to the pleasures of this or the other world’

Nityavinīta—‘one who is ever modest’

Puruṣottama—‘the best among men’

Sankirṇjati—‘mixed caste’ or ‘the name of a musical time’ or ‘a new variety of Tala or raga’¹⁰ The title suggests the musical talents of the royal artist

Satrumalla—‘the wrestler of the enemy or the champion against the foes’ This occurs in the last verse which forms the epilogue of the farce

Satyasandha—one who speaks truth’

Vicitracitta—‘Curious or inventive minded, or he whose mind is manysided’ This occurs in the first cave temple built by him¹¹

Besides these he also assumed a considerable number of *Telugu titles*, the import of many of them being not quite clear. This practice became so popular at that time that some Telugu rulers, the feudatories of Pallava overlords not only assumed the

¹⁰T V Mahalingam, op cit, p 73

¹¹See *South Indian Inscriptions*, Vols I-VI for details

names of their chiefs like Mahendravarman etc., but also bore titles such as Mardavacitta and Madanavilāsa indicating some affinity to Mattavilasa and Vicitracitta ¹²

From the point of view of the historians, Mahendravikrama's accession to the throne heralded an important epoch in South Indian history. It marked a renaissance in the field of religion, a new era in the history of South Indian Art, Architecture and Painting, and a new impetus to literary activities. The cultural connections which India had with South East Asia in the olden times are revived and developed by the Pallava King

'Author'

Mahendravikrama was a poet and author of a high calibre. His admiration for his predecessors is revealed by his inscriptions where he mentions Valmiki, Vyasa and others. These engraved in different caves scooped at his orders, contain a good number of Sanskrit verses of a high poetic excellence and composed in diverse metres. In *Mattavilasa* alone he has used nine different metres where the total number of verses comes only to twenty-three. His command over the different varieties of Prakrits is admirable. "Short as is the play, it shows a variety of Prakrits, for the dramatic personae only the Kāpālin and the Paśupata speak Sanskrit, the Buddhist, and Devasomā talk in Prākṛt. That of the Buddhist and Devasomā is practically Śauraseni, but the madman uses Magadhi" ¹³

Besides *Mattavilasa*, the authorship of *Bhagavadajjuka*—another farce of equal if not more significance—is generally attributed to Mahendravikrama. This is mostly based on a reference in the Mamandūr inscription where the line "gavadajjuka mattavilasādi" occurs. The coupling of *Bhagavadajjuka* with *Mattavilasa* is taken as suggestive of their common authorship ¹⁴. But this seems doubtful since a commentary

¹²T. V Mahalingam, op cit, p 81

¹³A. B. Keith, *Sanskrit Drama*, Oxford University Press, 1959, p 182.

¹⁴M. Krishnamachariar, *History of Classical Sanskrit Literature*, Motilal Benarsidass, Delhi, 1970, p 148 n

on *Bhagavadajjuka* mentions the author of the text to be Bodhāyana ¹⁵

Another work called *Gandhamādana* which is known only from references is also attributed to him. This is based on a broken line in the *Avantisundarikatha* of Dandin which states 'sa ca tathā grhyamāna gandhamādana prabhīrtibhiḥ Śrīvara-krtaiḥ Samskṛtaprākṛtānāṃ ca'. 'Since Śrīvara happens to be a general name of the Pallavas used in inscriptions, it is possible that the above line may refer to a work called *Gandhamādana* by Mahendravikrama ¹⁶. Rajaśekhara's reference quoted in the *Sūktimuktāvalī* of Jalhana ¹⁷ also informs us of the title *Sāhasāṅka* for its author which is quite befitting to Mahendravikrama. But no conclusion can be arrived at from these references till further evidences become available. The authorship of *Mattavilāsa* is enough to earn him a unique place in the history of Sanskrit literature.

THE PLOT

The scene opens with Satyasoma – a Kapalin accompanied by his wench Devasomā, emerging into the streets of Kañci from a liquor shop, apparently leaving behind his Kapala. Both are intoxicated and in need of support to escape from falling down. Satyasoma could not even spell the name of his mistress and he calls her Somadeva transposing the syllables, to which she reacts in a huff. Now he proposes to abstain from drinking in remorse, but the damsel pleads him not to break the vow of the order on her account. He agrees and praises Śiva who has ordained his followers to drink liquor, enjoy the company of damsels and to assume simple though unwholesome attire, all as leading to the path of salvation. Devasomā points out the divergence in the point of view of the Buddhists, but he ridicules them saying that those fools declare contradictory views holding the position that pain leads to pleasure. He is of the view that a

¹⁵Ed. P. Anujan Achan, Mangalodayam Press, Trichur, 1925.

¹⁶M. Krishnamachariar, op. cit.

¹⁷Ibid., दूर चास्त्रविधेर्ज्ञाता साहसार्द्धं न भूपतिः ।

सेष्य सजललोकस्य विदधे नृपमादनम् ॥

further drinking is now necessary to wash his tongue polluted by the reference to the Buddhists and his mistress readily agrees with him. While on the way to another tavern he notices the splendour of the city of Kāñcī. Reaching a toddy shop, in his present mood he draws a comparison to the shop with a sacrificial ground. They notice the dances of intoxicated men. The sight of wine stored in jugs makes them eloquent and they pray for it. But once it is offered, the Kapālin is unable to find his bowl and he asks his companion if she knows where he kept it. She is unable to furnish the information and after a lot of thinking he decides to go to the first shop they have visited earlier, in search of the bowl. Now the companion points out that it is sinful to refuse the offer already at hand and he asks her to receive it on the cow's horn as an emergency measure. His enquiry proves fruitless, though he consoles himself that the bowl is only a sign and that his occupation is not yet lost. He suspects that the bowl must have been snatched away either by a dog or by a Buddhist mendicant since it contained roasted meat. They decide to walk the streets of Kāñcī in search of the bowl.

Now, Nagasena, a Buddhist mendicant enters holding his own bowl tucked under his armpit and covered with his upper garment. He is on his way to the monastery having had a sumptuous feast from the house of a pious merchant. Devasomā notices his furtive gait and points him to her companion who notices that something is concealed by the mendicant under his arm. The Kapālin challenges the Buddhist and the latter quickens his pace to avoid trouble from the drunkard. This is mistaken by the Kapālin as a sign of theft and prevents Nāgasena, who does not fail to notice the beauty of the damsel. The Kapālin wants to see the bowl of the mendicant and demands it, but the latter objects to it since the food is to be covered always. The mendicant now walks calling the name of the Buddha. The Kapālin wants him to address Kharapata the promulgator of the art of theft.¹⁸ Devasomā asks him to have another drink since it will take some time to settle the dispute. The Kapālin agrees to it and both of them drink liquor offering the rest to Nāgasena.

¹⁸Kharapata as an author of the science of thieving is known since the time of the *Arthaśāstra*.

who had to forgo this golden opportunity for fear of others seeing him drinking. He pleads them to leave him alone while others want him to give up his bowl. The Buddhist pretends ignorance and the Kapālin remarks that it is only expected from him since Buddhists in general negate the existence of worldly objects. The Kapālin tries to take the bowl by force at the suggestion of his wench and falls down receiving a kick from the Buddhist. In trying to attack the Buddhist the girl also falls down and the former picks her up in compassion. Now the Kapālin raises his voice and accuses the Buddhist of taking away his wench from him. The explanation of the Buddhist does not appeal to him since if it were due to compassion he was the one who fell down first. He again bewails for help in an attempt to secure the bowl.

Babhrukalpa—a Paśupata comes on the scene and is approached to arbitrate the issue by the disputants. The newcomer notices the damsel, who was his own bawd till the Kapālin lured her away showing a few pieces of shells kept in his pocket. So he decides to avenge his loss by encouraging the opposition. The Buddhist explains his position and recites the moral rules which bind him. In reply the Kapālin says that truth is his guiding principle. At last the Buddhist is forced to show his bowl which is of a different size and colour. Seeing it the Kapālin and his damsel dance in joy. The Buddhist again sticks to his canonical sayings and remarks that the Kapālin should really be ashamed instead of dancing. The Kapālin stands his ground and claims that it is his bowl and the sight of it makes him dance. The Buddhist asks the Kapālin to note the colour of the bowl which is dark and hence it does not belong to the Saivite. But the latter is of the opinion that the former could very well have changed its colour as in the case of his cloth which has turned red from its original white colour. The wench is sorry that their bowl has been polluted, but her lover consoles her pointing out the possibility of getting it purified. Now the Buddhist points to the size of the bowl again to be intimidated by the Kapālin who accuses him of practising jugglery. The former is ready to part with his bowl in this hopeless situation. Babhrukalpa admits that he could not judge the merits of the issue and suggests that they go before the court. The girl is sure that they will lose the case since the rich Buddhist could easily bribe the

officers. Babhrukalpa rejects her fear and promises justice. The Kapālin agrees to the proposal and all of them are on their way to the judicial court.

Now a madman comes their way holding a Kapāla rescued from a dog and offers it to Babhrukalpa as gift. But he is prompted to hand it over to the Kapālin—a worthy recipient. The madman places the bowl at the feet of the Kapālin in reverence and falls at his feet. The latter claims it to be the bowl lost by him and tries to grab it, when the madman runs away snatching it from him in a fit of anger. The Kapālin is once again helpless and bewails for help. All of them try to hold the lunatic and by their cajolery they induce him to return it to the Kapālin. The madman does accordingly and goes on his way.

Now all of them are happy. The Kapālin feels that his penance has borne fruit since he got his bowl back. Babhrukalpa thinks that truth always prevails since the Buddhist was saved from the grapple of the intoxicated couple. The Kapālin offers unconditional apology to the Buddhist who gracefully accepts it. All of them go their way and the farce comes to an end with the usual epilogue with a reference to the ruling king who is the author himself.

CHARACTERS

The characters in the farce are drawn from contemporary life. The Bauddha mendicants, Kapālikas and Paśupatas are among the inhabitants of Kāñcī when Mahendravarikrama ruled over the region. From the references of Hieun Tsang who testifies that a large number of monasteries of Buddhists existed in Kāñcī we know that our author has only portrayed what he has seen around him. "The characters are vigorously drawn, especially the tipsy Kapālin with his unflinching flow of logic and theology and the Buddhist monk with his leanings towards wine and beauty and his desire to find scriptural warrant for them, while the damsel's shrewish femininity is cleverly sketched, and the poor lunatic babbles and acts with a consequent inconsequence that reminds the reader of Lewis Carroll".¹⁹ This observation is to the point.

¹⁹L. D. Barnett, BSOS V-4 pp 697-717

Satyasoma referred to as Kapālin is a Saiva mendicant of a low order carrying a human skull as alm bowl Babhrukalpa the Paśupata is another Saiva monk belonging to a different order Nagasena the Buddhist is just one among those thousands who walked the streets of Kancī in the seventh century A D Devasoma a bawd belonging to the Saivite order shifts her alliance to members of different sections as she pleases The madman who comes to the stage for a short while has no religious vocation as is the case with the other characters

The common trait of these characters is that all of them are degenerated fellows who are keen only to keep up their outward appearance The Buddhist is eager to drink wine and enjoy pleasure with women if only he could get hold of a religious text where it is sanctioned The Paśupata who is chosen as an arbitrator is a biased rogue who makes use of the opportunity to avenge his grievance against one of the parties in dispute

The moral degeneration of the religious heads comes in for vehement criticism from the royal author who himself was an ardent Saivite His aim is to expose sham priests of religion and he achieves this end by the sharp characterisation of the villains whose foibles make the work a delectable farce With exception to *Bhagavadajjuka* nowhere else in the whole of Sanskrit literature we find a similar treatment of theme or characters

THE RELIGION IN MATTAVALASA

Though the work is only a short piece it is of special interest to the student of religion The characters belong to various religious sects of the time and they point to the degeneration of the religions and religious practices which were reduced to mockery Satyasoma is a Kapālin—a Saiva mendicant of the skull bearing order Babhrukalpa is a Paśupata—a Saiva monk of another order Nagasena is a degenerated Buddhist mendicant All of them together through their ridiculous behaviour and speech convey an idea of the religious background of the time The scene is laid in Kancī, the most important city of South India of that period

The religion of Mahendravikrama is a matter of controversy but it is believed that he was a Jain converted to Saivism

The story that Appar also called Tirunāvukkarāṣu, himself a convert, has converted Mahendravarīkrama also to Saivism apparently suggested in the *Periyapurāṇam* is taken as an authentic tradition¹⁰. While his grand-mother was a Jain his father Simhavishnu remained a devout Vaishnava. It is to be noted that though he was an ardent worshipper of Siva he was no fanatic. In the first rock-cut temple that he built at Mandagapattu in South Arcot, he installed the Trinity—Brahma, Siva and Vishnu. Remaining an ardent Saivite he built cave temples for Vishnu at Mahendravarāḍi and Mamandūr. All these show that his was a period of religious tolerance and every religion enjoyed freedom to propagate its views.

This unbiased attitude enabled him to see eye to eye with the various religious sects and made him eminently capable to criticise the bad practices which crept into the various religions. From the *Prahasana* it is to be gathered that to a Kapalīn a Kapāla is as essential as a sacred thread to the Brahmin and that once it is lost he has to acquire another within a specified time. He should besmear his limbs with sacred ashes, drink liquor from the skull of a human being. He also carried a cow's horn for blowing during his worship and drinking bouts and in emergency it is used as a bowl to receive toddy. Since he believes that there is some relation between the effect and the cause he holds that austerity in this life would not bring happiness in another, for austerity and bliss are of opposite nature. He may enjoy carnal pleasures with his wench Kapalika who follows him even to the liquor shop sharing the drink. He holds the Buddhists in contempt.

Satyaśoma the Kapālīn in the farce is critical of the life of Śakyabhikṣus. Being a degenerate man he envies the life of the Buddhist monks who indulged freely in flesh and food and became wealthy being the managers of several Viharas. They lead a very comfortable life against the very tenets of their religion. The cloth they wear is only to conceal their foibles. Buddha, their teacher, is only a thief stealing doctrines from *Mahābhārata* and Vedantic works before the vigilant eyes of

¹⁰T. V. Mahalingam, op. cit., p. 76

Brahmins and compiling them into a doctrine of his own. In this respect he surpasses Kharapata, the promulgator of the science of theft. His Māyāvāda is ridiculed since it is untenable to hold that ocean, mountain etc., are non-existent. Nāgasena, the Buddhist monk in the play is again a degenerate. He laments that the Buddha who has ordained an otherwise comfortable life for people like him failed to prescribe indulgence with women and drinking of liquor. He is of the opinion that perhaps the Buddha might have prescribed them also since he was omniscient. Perhaps the older mendicants must be concealing these prescriptions from the youngsters and a search for old copies of religious books will be beneficial since it is quite likely that such ordinances may be inscribed in them. He is in search of ancient authentic text with a view to helping younger mendicants.

All this shows that the time in which Mahendravikrama lived was one of great religious activity. The Bauddhas and Jainas had completely degenerated and their religion was held in contempt and their priests in ridicule²¹. According to Hiuen Tsang, there were more than hundred Buddhist monasteries in Kāñci with more than ten thousand monks. He states "Not far from the south of the capital was a large monastery which was a rendezvous, for the most eminent men of the country"²². This monastery may probably be identified with the Rājavihāra mentioned in the Prahāsana of Mahendravikrama.

It is obvious that linga cult was in vogue in the Tamil country in the early Pallava period. Mahendravikrama himself has been an ardent follower of the cult. From the number of shrines he has excavated for Siva and from the invocatory verse at the beginning of his work we may conclude that he was a Saiva, though not probably belonging to the Kapālīka sect which he holds to ridicule. Naturally the Saivite point of view is held in high esteem by him though he never spares a sham priest or mendicant of the religion.

²¹T. A. Gopinatha Rao, *Mattavilāsaprahasana*, The Madras Christian College Magazine, Vol XXXIV, No 3, Feb 1917.

²²T. V. Mahalingam, op cit, p 89

The dominance of Saivism, though subtle in nature, was upheld in later times by a section of the Hindus in Kerala. The Cākṡyārs of Kerala who used to put on temple theatre a selected number of Sanskrit dramas naturally preferred this farce because of its religious flavour. They further curtailed the scope of the piece at a later time shunting the portions relating to the Buddhist monk and his activities highlighting only the Saivite aspect of the theme.

VIATTAVILASA ON THE KERALA STAGE

Kuṭiyāttam in which dance, drama and music combine, is perhaps the earliest known form of enacting Sanskrit drama in Kerala and it is somewhat different from other forms of dramatic representations known to have existed elsewhere²³. Kulasekharavarman, an ancient king of Kerala, himself a renowned dramatist and author of the dramas *Tapatisamvarana* and *Subhadradhananjaya* and who had donned the role of characters in his own plays, is credited with the reformation of the Kerala stage by boldly introducing several innovations which are generally observed in Kuṭiyāttam performances²⁴. In this he is supposed to have been assisted by his friend Tolan, by composing manuals on stage-craft generally styled *Īṭṭaprakaras* and *Kramadīpikas* for staging Sanskrit dramas in the temple theatre of Kerala²⁵.

There are several restrictions in putting Sanskrit dramas on the Kerala Stage. The drama is usually staged inside the Kūttampalam—a temple theatre built to specifications—within the precincts of a temple by Ampalavāsis, a section of the temple servants—the Cākṡyārs, the Nampyārs and their women Nanyārs. While the Cākṡyār performs the part of the male characters in the play the Nanyars act the role of women and the Nampyār is to work on the drum—the musical instrument known as Miḷāvu.

²³See Keralavarma Ammamantampuran, *Kūttum Kūṭiyāttavum* Trichur, 1114 M. E., for details.

²⁴N. P. Unni, *Kulasekharavarman and his works*, (unpublished doctoral dissertation), Trivandrum, 1957.

²⁵P. V. Krishnavariyar, *Tolamahitani*, P. K. Bros., Calicut, 1953.

The Vidūsaka is an essential character in this kind of performance in so far as he finds a place in the drama put on the stage. He is to recite for the benefit of the masses a vernacular translation of every verse. As in the case of Ankiya Nāt of Assam only one act of the drama is invariably covered in a Kūṭiyattam performance and that on no occasion is a drama staged in full unless it happens to be an one act play like Prahāsanas. Generally a performance lasts for many days ranging from six to eighteen or twenty days and in the case of *Mantrāṅkam* it lasts for forty one days²⁶. Usually the performance takes place between the evening and midnight. The first day is taken up with the depiction of Kūṭṭupurappāḍ the starting of the play or Praveśaka also called Sthāpana in which the Sūtradhāra introduces the play. On the second day is Nirvāhana in which the Sūtradhāra who often dons the role of the principal character in the play, narrates with gestures the introductory portion of the particular act which is being staged. The preliminaries over, the story begins usually on the third day and if the particular act happens to have a Vidūsaka, the beginning of the story is further delayed by three or four days.

Sanskrit dramas are not staged as such in Kūṭiyattam. Individual acts from well known classical dramas are selected and adapted for the stage and each of such acts is known by a different name²⁷. Every act which is staged in Kūṭiyattam is often re-written according to the exigencies of the stage and we have manuals that help the staging of the plays, composed by Cākyars. These manuals supply introductory portions of the story to be enacted in the Nirvāhana and in certain cases vernacular translations and parodies. Without the assistance of such manuals no act of a drama could be staged and hence Cākyārs have prepared such manuals in advance for the plays or acts which they usually put on the temple theatre. According to the tradition of the Cākyārs the number of acts in which they are usually trained is only seventy two including the one-act dramas.

²⁶Keralavarma Ammamantampuran, op cit, p 126

²⁷Cf Cf Mantranka (*Pratijñāyugandharayana* Act III) and Svapnāṅka (*Svapnavasavadatta* Act IV)

and Prahasanas ²⁸ These acts are selected from only 24 classical dramas and among them *Mattavilāsa* of the Pallava King Mahendravarman and *Bhagavadajjuka* are the two Prahasanas adapted for the Kerala stage.

Mattavilāsa with its religious theme projecting a Saivite point of view and describing a satirical story centering round a drunken Kāpālīka, his wife, a Buddhist Bhikṣu of loose morals, a Paśupata and a lunatic was an obvious choice for the Cākyār in search of a farce fit to be enacted within the precincts of a Hindu temple especially in a temple consecrated to Siva. The drunken revelry of the Kāpālīka is more or less equated with the dance of Siva by the devotees, who in their religious mood, identify him with the God Supreme indulging in his eternal dance. The dance of Siva, sometimes referred to as '*Mattavilāsa tiruṇṭṭam*'—the intoxicated dance of the Supreme Being—was to appease goddess Durgā in her form as Bhadrakālī. Durgā, after killing the demon Dārūka, returned to the side of Siva with unabated fury and in a murderous mood. The god assumed his dancing stance to escape the fury and Durgā was soon attracted by the divine dance casting away her anger she herself assuming the same dancing pose ²⁹

The Kerala actors who play the role of Satyasoma—the Kapālīn in the play suggest his similarity with Siva and this lends a holy atmosphere to the performance. This attitude enhanced the popularity of the farce in the Kerala theatre and such performances were instituted as a mode of worship in temples consecrated to Siva by devotees to beget issues in their family. Such offerings are made to Siva in the temple of Cerumannam near Kottiyūr in North Malabar where the performance of *Mattavilāsa* by Cākyār is a regular feature of the annual festivals, in addition, it is occasionally performed at the request of devotees ³⁰ In order to fulfil their various desires, especially the desire to get an

²⁸K. R. Pisharoti '*South Indian Theatre*'—The Theatre of the Hindus, Sushilgupta (India) Ltd, Calcutta, 1955, p. 201

²⁹Dr C. Achyutha Menon, *Kalmorship in Kerala*, University of Madras, Madras, 1943, pp. 41 and 203

³⁰Mani Madhava Cākyār, *Mattavilāsam*, 1968, Preface, p. 1

offspring. Similar performances are instituted also in the Siva temple at Trkkariyur in the Kottayam District. Thus the play has assumed a religious importance also at the hands of the Cakyar—an unusual status for a satirical composition.

Unfortunately no Āttaprakara or Kramadīpika giving a complete account of the staging of this Prahāsana in Kūṭiyāttam is available to us. However some old manuscripts contain certain information on this aspect, though only of a fragmentary nature.

A few commentaries or rather glosses on *Mattaviśa* are available in fragments, the manuscripts being rather old and brittle. Dr L. D. Barnett has referred to an anonymous commentary upon it³¹. According to him 'a large part of this commentary consists of Chāyā or Sanskrit renderings of the Prakṛt passages'³². But it contains no reference to the staging of the farce. Another manuscript with the title '*Mattaviśa prahasanaṭika*' available to us again contains only a gloss in addition to the corresponding Sanskrit rendering for Prakṛt lines. The gloss is given partly in Malayalam also³³. The first reference to the farce being used in Kūṭiyāttam performance is provided by a fragmentary account on it in the last two leaves of a codex containing the text of the play³⁴. The manuscript under reference contains a few verses used by the Cakyars in addition to instructions on using the respective tunes in which the verses are to be sung. Yet another manuscript under the title *Mattaviśatippanam* contains 41 ślokaś purported to be a detailed commentary on the first verse of the play recited by the Sūtradhara³⁵. This commentary in metrical form gives us some useful information as to how Cakyars used to enact the Nirvāhana or

³¹Brit. Mus. Or. No. 9272 BSOS III pp. 281-285. London, 1923. 25.

³²L. D. Barnett, 'Some notes on *Mattaviśa*', *Ibid.*, p. 281.

³³Descriptive catalogue of Manuscripts in the Govt. Mss. Library, Bhandarkar Oriental Research Institute, Poona, 1937, Ms. No. 96/1919-24. p. 158.

³⁴KUML MS NO. 17872 II.

³⁵KUML MS NO. 17946 II. See appendix.

introductory portion of the play. Even the most recent publication on this subject issued by an authority who himself has been putting the farce on the temple theatre contains only a limited account³⁶. The information is mainly gathered by him in a traditional or hereditary capacity from practising Cākṣārās of the last generation. Moreover it is limited in so far as it refers only to the practice in vogue in the Kottiyur temple. Putting all these accounts together we may get an idea of the stage practice with regard to the farce in Kerala.

At present the performance is generally limited to the Siva temple, the stage being the usual Kūṭṭampalam found in the temple compound. The duration is now limited to three days or evenings though we have evidence to suppose that it was not so in ancient times. An Āttaprakāra on *Bhagavadajjuka* states that in *Mattavilasa*, the Sutrādhara alone holds the stage for seven days³⁷ and this obviously is to be followed by a further three or four days. Though there are several characters in the play only the role of the principal character, that of the Kapālin, named Satyasoma is donned by the Cākṣār, the other relevant characters being represented by him through 'stobha'³⁸. Thus the number of characters appearing on the stage is limited to the irreducible minimum. Further, only a part of the story is enacted, the quarrel scene etc., being omitted and the performance coming to an end with the representation of the sixth verse of the play beginning with 'Udbhinnaśramavāribindu' etc. A religious importance, has come to accrue to the play at the expense of its dramatic significance.

The following is the theme of this representation as suggested by the adapted version of the Cākṣār³⁹ — Satyasoma, a born Saivite, married a Brahmin maiden called Devasoma. Once, on his way to the Siva temple, he noticed some Brahmin

³⁶Mani Madhava Cakayar, op cit.

³⁷KUML. MS No T M 79, KSC I p 272

³⁸It is a peculiar feature of Kuṭiyattam. The same actor assumes the pose of several, including women, simultaneously by his clever representation.

³⁹Mani Madhava Cākṣār, op. cit., pp 56

enters dressed in the costume of 'Sthāpanāsūtradhāra'. He represents by action that he is going to mount Kailāsa to witness the dance of Siva, he was attracted by the sound of the drum while he was reading the *Bhāgavata* after his morning ablution. But on the way he meets with some Brahmins and decides to bless them by his dance. He recites the first verse⁴² of the drama upto the middle of the second line ending with 'bhavāveśavaśād' and explains the meaning of the whole verse followed by action and blesses them. Once again the process is repeated. Then he represents by gesticulation the forms of Siva and Parvatī and worships them to the accompaniment of the stotras sung by the Nanyār lady. After worshipping other deities as well he retires for the day along with others.

On the second evening the Nirvāhāna, in which the connecting link of the story to be enacted, is provided. The Cākyār dressed as Sūtradhāra gesticulates the meaning of the verse already hinted at in the previous evening. His aim is to create a background for the principal character of the farce Kapālīn, Satyasoma the Brahmin holding an alms bowl and supposed to be identified with Siva himself. For this the Nanyār lady recites the verses from the second and third cantos of *Kumārasambhava* of Kālidāsa wherein the story of the penance of Parvatī, the futile attempt of Kama instigated by gods to win Siva and the subsequent calamity in which he is burnt to ashes, the severe penance of Parvatī and the final success by winning Siva for her husband etc., are described. The Cākyār interprets through gesticulation the meaning of these verses as they are recited by the lady, who continues the story probably based on some Āṭṭaparakāra. The story is that Subrahmanya the son of Siva and Parvatī was elected the commander of the forces of the gods. The demon Tāraka was killed in a fierce battle by Subrahmanya. Then a new class of demons called Raktabījas

⁴²TSS No 55 p 1

भावावेयवपु क्रियानुष्ठानाश्रित्य भेदान् यत्

भावावेशवशादनेकरसता त्रैलोक्ययात्रामयम् ।

नृत्त निष्प्रतिबद्धबोधमार्गमा य प्रेक्षकश्च स्वयं

स व्याप्तावनिभाजन दिशतु वो दिभ्य कपाली यश्च ॥

who grew out of the blood shed on the battlefield posed a new threat which Subrahmanya could not combat. He sought the help of his father Siva, who tried to kill the demons by his spear. But to his dismay a thousand Raktabījās sprang up from each drop of blood that was shed. Then from his third eye goddess Bhadrakālī was produced and she wiped out the demons in a furious onslaught. But once the aim was fulfilled she could not be subdued and she rushed at the gods in an attempt to devour them. To appease her, Siva resorted to his famous dance in which the goddess was gradually enamoured. After portraying this story by his gesticulation the Cākyār recites the balance of the verse from the play, recited the previous day, beginning with 'Anekarasatām trailokyayātrāmayam' and enacts the meaning of the whole verse once again. The Brahmins who are supposed to surround him want to witness the holy dance of Siva and the Sūtradhāra says that it is enough to witness the dance of Satyasoma, the Kapālin, who is practically the god himself. The Brahmins agree to this and they set out to meet the Kapālin.

Thus the story of the second day not only provides a religious atmosphere for the performance but also connects up with the play at hand. All these wild deviations from the drama proper are woven around the meaning of the first verse which is in praise of Siva. According to the version of the *Mattavilāsaṭippanam*⁴³ only the first portion of the story ending with Kāmadahana seems to have been adapted by the Cākyār at first. This portrayal is in sequel to the meaning of the word 'Anekarasatām' occurring in the verse, since in Kāmadahana all the different emotions are hinted at.⁴⁴ It is the latter half of the story that lends a religious fervour to the play by introducing the dance of Siva, which again can well be connected with the meaning of the verse at hand.

On the third evening the Cākyār appears on the stage dressed as Satyasoma the Kapālin. The Nāṭyār recites a verse

⁴³KUML MS No 17946 B

इत्यस्य कामदहन विषयत्वेन ज्ञप्यते ।

⁴⁴Ibid.

एव सर्वे रसाम्बन्ध कामदहे प्रकीर्तिता ॥

which refers to the appearance of Satyasoma who has practically identified himself with God Siva. Thus he besmears his limbs with ashes, wears matted locks and a loin cloth, holds a trident, sounds a handy double drum, sets his feet in a dancing spree, drinks wine from his alms-bowl, and runs with his faltering feet in a hilarious mood accompanied by Devasomā.⁴⁵ This verse not occurring in the farce of Mahendravikrama is recited again by the Nanyār. Now the Cākyār donning the role of Kapālīn and standing behind the curtain recites a verse of his own in praise of liquor. 'Goddess Liquor, mother of intoxication! poured into a cup, are ye afraid of me? Bereft of strength, am I intoxicated? The whole world seems to be intoxicated.'⁴⁶ Having repeated the verse he comes to the stage proper addressing Devasomā. Here he uses the text prescribed for the character in the drama.⁴⁷ The passage is repeated and the meaning is indicated by gestures. His speech is completed with a stanza prescribed for him in the play.⁴⁸ Then he dances representing

⁴⁵Ibid || 18

भस्मालङ्कारगौरागिङ्गुमण्डपूलकौपीनधारी
नृत्तारम्भप्रमत्तो मुखरहमरको दवमोमासहाय ।
पीत्वा पीत्वा कपालात् सट्पुवति सुरामट्टास वितव-
त्तायावयेय मत्त रसलितपदयुग मत्तमोम कपाली ॥

⁴⁶Ibid

भगवति । मदिरे । मदस्य मात ।
चपवगता चवितासि । कन्नु मत्त ।
चलितधृतिरह किमस्मि मत्त
विलसति मत्त इवाय जीवलोक ॥

⁴⁷TSS 55 p 5

कपाली—(छीबना रूपयित्वा) प्रिय । दवमोमे । सत्यमेवेनन्—
तपसा कामरूपता प्राप्यत इति । यत् त्वया परमव्रतस्य विविध
नुष्ठानेनान्य एव रूपातिशय क्षणात् प्रतिपन्न । तव हि—

⁴⁸Ibid

उद्भिन्नथमवारिविदु वदन सञ्चलनाविभ्रम
खेल यातमकारणानि हसितायव्यवनवर्णा मिर ।
रागाक्रान्तमधीरतारमलमाषाङ्ग युग नेत्रयो
रसोपान्तविलम्बितश्च विगलन्मालामुणा मूर्धजा ॥

by gesticulation the forms of Siva and Parvatī offering worship to them

Now all of them enter inside the temple where the performance is held and worship the deity. Once again they come back to the stage and this time the Cākṣār resting on a wooden stool recounts the whole story by gestures, giving the details of his penance along with his wife, the blessing of the god giving his identity to Satyasoma and the boon that whoever witnesses his dance will fulfil their desires like begetting an issue. He again worships the god, offers liquor in the worship, drinks it along with his wife and repeats the verse describing the effect of liquor on her. With a final worship of the god and an intoxicated dance, the performance comes to an end.

The above account of the performance with a religious outlook is gathered from a practising Cākṣār who is still active on the stage. We have already noticed that there is evidence in an old manuscript that the story of Kāmadahana was freely adopted in the exposition of the first verse. Since the manuscript is two or three centuries old the practice itself might date back to several centuries. But it is not likely that the mode of representation curtailing the scope of the farce was the age long custom, for it is an injustice to the royal author to select only a part of an one act farce and to represent it in an entirely different light. Moreover this is not the case with regard to the staging of the plays of Bhāsa and others on the Kerala stage.

That this was not the case in early days is made out by a fragmentary manuscript on staging the play.⁴⁹ The manuscript under reference gives some verses describing the city of Kāñcī where Satyasoma flourished. The Siva Temple at Ekāmra is also referred to in the description,⁵⁰ which probably is to be for

⁴⁹KUML No 17872 B

⁵⁰[ibid

कामाक्षी च श्रीशिवदेवचरणा यत्रैव विद्यते ॥

नित्यं देवदत्ती नदी भगवती यत्रोम्बलाकामिनी ॥

काम्या सा महतीपुत्री समभवत् कान्चीति वेदाञ्जिता ॥

enacting the Nirvāṇa. The stealthy way in which Nāgasena the Buddhist mendicant enters the bazaar is portrayed in another stanza ⁵¹ Another character mentioned here is Babhrukalpa the Pāśupata ⁵² Unmattaka, the lunatic, is referred to as being chased by dogs and crows ⁵³ From these references we may hold that the play was staged in Kūṭiyāṭṭam during the last two or three centuries. Such a fullfledged performance must have lasted for a considerable period. We have already noticed that the Sūtradhāra alone held the stage for seven days at a stretch.

We may conclude that *Mattavilāsa* was a favourite piece of the Cākyār repertoire and that it was widely used in the temple theatres of Kerala because of its Saivite flavour and its overwhelming humour best suited for festival occasions in Hindu temples. Its popularity might have persuaded the Cākyār to give it a more dominant religious trait as a result of which it lost much of its dramatic merit as a farce, though it acquired a religious halo unrivalled in the whole field of dramatic literature in Sanskrit. Here dance acquires dominance over drama. Nīlakanṭha (c 10th century A D) the reputed author of *Kalyāṇasaugandhika vyāyoga* has hinted at this importance of

तस्या विद्यापरिचयपटु कोऽपि विप्र स्वरुच्या ।
तन्त्र कापालिकमनुगतो भोगमोक्षानुसारि ॥
सम्पक् कृत्वा गुरुचरणयोवन्मन्त्रप्रयोगात् ।
भूयो भूयो श्रतमनुचरन् तत्पुरश्चाहवाह ॥
देवसोमाख्यया परन्या सत्यसोमपदाभिष ।
एकान्नाख्य शिवक्षेत्रमागतो मददीक्षित ॥

⁵¹Ibid

शठमति शाक्य धनैस्सर्वतो दृष्टिन्त्यस्य सुरापण समगमद् यो
नृपसेनाह्वयः ॥

⁵²Ibid

...हास्यावह वेष चन्द्रकलाजटाक्षमसित.....
विभ्रन् पाशुपनोऽभियाति सहसा यो बभ्रुकृत्पाह्वय ॥

⁵³Ibid

सचरति द्रुत बलिभुजा वृन्दैश्चभिभ्रान्वितः ॥

dancing in *Mattavilasa*, for it pleases the divine beings⁶⁴ It is quite probable that this aspect of the Prahāsana might have contributed to a great extent in preserving this humorous work to posterity

THE EDITION

Mattavilasaprahasana was published for the first time in the well known Trivandrum Sanskrit Series as No 55 in the year 1917 by MM T Ganapati Sastri. The date of the publication is given as 18th May 1917. The manuscript itself was secured by him as early as 1909 along with those of the plays attributed to Bhāsa. A transcript of the manuscript was lent some six months prior to the date of publication to Mr T A Gopinatha Rao Superintendent of Archaeology Travancore and he has published an article on the work in the Madras Christian College Magazine (Vol xxxiv No 8, p 408 Feb 1917). This was perhaps the first notice of the work announcing the discovery. The publication was received by scholars interested in Indology all over the world with great enthusiasm. A translation of the work in German entitled 'Die Streiche Des Berauschten' was published by Dr J Hertel (Leipzig 1924). Soon an English translation was prepared by Dr L D Barnett and it was published in the pages of the Bulletin of the School of Oriental Studies London (BSOS V Part-4 pp 697-717, 1930). But these were only translations without the text being reproduced. The Chowkhamba Sanskrit Series, Varanasi has published the text with some notes and translation in Hindi based on the Trivandrum edition. A modern edition with an English translation has been a long felt need and an attempt is made here to fulfil this end.

The English translation of Dr Barnett is an excellent attempt in many respects and the present editor has carefully gone through it before attempting a fresh translation in which he is indebted to the learned European scholar in a large measure. Still he feels justified in attempting a new translation. To quote

⁶⁴KSC I p 125

नृपमण्डिलमग्रां धनपत प्रीति करिष्याम्यहम् ।

an instance, the first line of the farce. 'Bhāṣāveṣavapuhkriyā-guṇakṛtān āśrītya bhedaṇ gatam' was translated by Dr. Barnett as "manifold in speech, dress, person, act and quality" obviously ignoring the import of the technical term 'vapuhkriyā'—bodily action which stands for Āṅikābhinaya along with the other modes of representation Vācika, Sāttvika and Āhārya which are referred to in the line. The tiṣṭhā printed as appendix to the present edition has clearly pointed out the meaning of the term as 'Vapuhkriyetyāṅikāśca'. Hence in translating the term as 'person, act etc.' the translator has not done justice to the original.

In the printing of the text the editor has adopted the practice followed by scholars like Mr M. R. Kale of giving the Sanskrit renderings of the original Prakṛt passages retaining the Prakṛt within brackets. This, he hopes, will facilitate easy understanding of the text.

A metrical commentary on the first stanza of the play is appended to the edition which throws light on the staging of the farce in the temple theatres of Kerala by professional actors. In preparing the edition the undermentioned manuscripts were consulted though they seldom show substantial variations of the text.

MANUSCRIPTS MATERIAL

A & B Two manuscripts used by T. Ganapati Sastri in Trivandrum Sanskrit Series No. 55, Trivandrum, 1917. (1) Obtained from Manalikkara mathom in South Travancore in 1909, Palm leaf, Malayalam script, Complete, 3-4 centuries old. (2) Obtained from Nilakanthan Cakyar, Manganam, in North Travancore in the year 1914, Palm leaf, Malayalam script, Complete, 3-4 centuries old. It is not possible to distinguish as to which of the two is referred to as 'Ka' or 'Kha' in the edition.

C. Kerala University Manuscripts Library (KUML)
Ms. No. 17622 A; Palm leaf, Size 16×2 inches,
Folios 8, 8 lines per page, 48 letters per line;

Malayalam script, Incomplete Begins from the 4th page of TSS 55, Very old, Date not given, Scribe unknown, Obtained from Narayanan Nambutiri, Kattumadam Mana, Punnayurkulam, Cochin

- D KURL Ms No 18096 C, Palm leaf, Size $13 \times 1\frac{1}{2}$ inches, Folios 8 10 lines per page, 48 letters per line Complete, Malayalam script, Date not given Scribe unknown, About 3 centuries old, Obtained from Thekkedathu Illam, Tiruvalla
- E KURL Ms No 17872 B, Palm leaf Size $7\frac{1}{2} \times 1\frac{1}{2}$ inches Folios 19, 8 lines per page, 30 letters per line, Malayalam script, Complete, Scribe Sankara, Date not given About 3 centuries old, Obtained from Agnisarman Bhattatiri, Tharayil Kuzhikkattillam, Tiruvalla
- F KURL Ms No 22848 H Palm leaf, Malayalam script, Size $16 \times 1\frac{1}{2}$ inches Folios 5 10 lines per page, 56 letters per line Incomplete Begins at the 6th page of TSS 55 Obtained from Salvadi Iyer, Fort, Trivandrum
- G Brit Mus Or. 9272 The manuscript contains an anonymous commentary "A large part of this commentary consists of cehayas or Sanskrit renderings of the Prakrt passages" Dr L D Barnett, 'Some notes on the Mattavilāsa', BSOS III (1923-25), London, pp 281-285
- H Ms No 338 Q of Government Sanskrit College Library, Trippunithura Palm leaf, Malayalam script, Size 16×2 inches, Folios 6 9 lines per page, 60 letters per line Almost complete

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THE CAST OF CHARACTERS

SŪTRADHĀRA	The stage-manager who is glad to introduce the play since it serves to pacify his senior wife angered by his devotion to his younger wife
NATĪ	An actress, the wife of Sūtradhāra who resents the partiality of her husband to her co-wife
KAPĀLIN	Satyasoma, a mendicant belonging to the skull-bearing order of the Śaivite sect, residing near Ekāmrānātha temple at Kāñcī. A degenerate, he takes to wine and women abusing the tenets of his religion
DEVASOMA	A wench who has befriended Satyasoma sharing his drinks. The daughter of a barber by birth, she had been the wife of a Paśupata before her elopement with her present paramour
ŚĀKYABHIKSU	Nagasena, a Buddhist mendicant who resents the elder members of the order who formulated their religious canons for their omission with regard to the rule concerning flirtations with women
PAŚUPATA	Babhrukaḷpa, a Śaivite belonging to another order. In trying to mediate the dispute between the Kapālin and the Buddhist he avenges the elopement of his wife with the former. He is also referred to as Śuranandin
UNMATTAKA	A lunatic roaming the streets of Kāñcī to the accompaniment of mischievous children howling at his back. His appearance on the scene helps to solve the dispute

The action is supposed to take place in one of the streets of the city of Kāñcī of the seventh century when the play was produced

मत्तविलासप्रहसनम्

मत्तविलासप्रहसनम्

श्रीमहेन्द्रविजयवर्मप्रणीतम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधार —

भाषावेपथु क्रियागुणवृत्तानाश्रित्य भेदान् गत
भानावेशशब्दनेकरसता त्रैलोक्ययात्रामयम् ।
नृत्ता निष्प्रतिबद्धनोधमहिमा यः ^१ प्रेक्षकश्च स्वयं
स व्याप्तावनिभाषनं दिशतु वो दिव्य कपाली यशः ॥ १ ॥

भो ! समासादितं खलुमया यवीयसीभार्यामघिटृत्य समुत्पन्नव्यलीकाया
उद्येष्टाया मे कुटुम्बिन्या युक्ततरं प्रसादनोपायः, यच्चिरस्याद्ययः प्रेक्षा
धिकारे परिपक्वा नियुक्ता स्मः । तदयावदेनामुपमर्षामि । ^२ (निपथ्याभि-
मुखमवलोक्य) आर्ये ! इतस्तावत् ।

(प्रविशति)

नटी—(सरोपम्) आर्य ! किं चिरस्य कालस्य यौवनगुणभरमत्तविलास-
प्रहसनं दर्शयितुमागतोऽसि । [अयम् । किं चिरस्य कालस्य
बोव्यगुणभरमत्तविलासप्रहसनं ददेद् ? आश्रयो हि ।]

१ करोतीत्यध्याहृतं वयम् ।

२ C, D, E, H परिक्रम्य मे- ।

३ H एमर- ।

सूत्रधार — यथाह भवती ।

नटी — तथैव तावद् दर्शय, या त्वया रमयितव्या । [ताए एव दाव ^१ दसहि, जा तुए रमहदव्या ।]

सूत्रधार — त्वया सह दर्शयिष्यामीति ।

नटी — किं तथैव नियुक्तोऽसि ? [किं ताए एव निउत्तो वि ?]

सूत्रधार — एवमेतन् । अपि च, तत्र गता महान्तमनुग्रहं लप्स्यसे ।

नटी — तथैव ^२ स्वत्वेतद्युज्यते । [तव एव खु एह जुज्जह ।]

सूत्रधार — भवति । किमिव न युज्यते । त्वत्प्रयोगपरितोषिता परिपद-
नुग्रहीष्यतीति ।

नटी — (वक्ष्यम्) एवम् । लब्ध आर्यमिश्राणां प्रसाद । [एव ।
लब्धो अयमिश्राण पसारो ।]

सूत्रधार — वादम् । लब्ध ।

नटी — यद्येव, किं ते प्रियाख्यानिक ^३ वदामि । [अह एव, किं दे
पिअवरानिअर दोम ।]

सूत्रधार — अल प्रियाख्यानिकपुनरुक्तेन ^४ । पश्य—

उद्भिन्नरोमाञ्चकपोलरेख-

माविर्मयूतस्मितमञ्जितध्रु ।

लब्धा प्रिये ! दुर्लभमानन ते

भूयोऽपि किं प्रार्थयितव्यमस्ति ॥ २ ॥

नटी — किमिदानीमार्येण ^५ प्रयोक्तव्यम् । [किं दाणि अय्येण
पउज्जिदव ।]

१ □ द हि ।

२ G तथैव ।

३ G नितक ।

४ II न । कुत , उद्भिन्न- ।

५ G ए नाटक नाटयितव्यम् ।

सूत्रधार — ननु त्वयैवाभिहित मत्तविलामप्रहसनमिति ।

नदी— नूनमस्मिन्^१ पक्षपाती मे कोप , येनाभिप्रायानुरूप
मणित्वास्मि । आर्य^२ ! कतम पुन म कत्रि , योऽनया^३
कृत्या प्रकाश्यते ? [एष इमं पक्षवादो म कोत्रो,
जेन अभिप्रा अणुरूप^४ मणाविद ह्यि । अथ^५ ! कश्चो उण
सो कश्चो, जो इमाए किदोए पञ्चासोअदि ।]

सूत्रधार — भवति^१ श्रूयताम्^२ । पल्लवकुलधरणि मण्डल^३ कुनपर्वतस्य
सर्वनयविजितसमस्त सामन्तमण्डलस्य आलण्डल-
समपराक्रमप्रिय श्रामहिमानुरूपदानविभूतिपरिभूत-
राजराजस्य श्रीसिंहविष्णुवर्मण पुत्र शत्रुपङ्क-
निग्रहपर परहितपरतन्त्रतया महाभूत सधर्मा महाराज
श्रीमहेन्द्रजिन्मवर्मा नाम । अपि च,

प्रज्ञादानदयानुभावधृतय फान्ति कलासंगल
सत्य शौर्यममायता विनय इत्येवम्प्रकारा गुणा
अप्राप्तविनय समेत्य शरण याता यमेक कला,
कल्पान्ते जगदादिमादिपुरुष सर्गप्रभेदा इव ॥ ३ ।

किञ्च,

आर्ये सूक्तिरत्नाना यस्मिन् गुणगरीयसाम् ।
अर्पन्ति^६ बहु सूक्तानि सता सारलधून्यपि ॥ ४ ॥

१ G अ म्, अ-

२ G येनानया कृत्या आत्मानमेव प्रकाशयिष्यति ।

३ B E गद म-।

४ D ताम् । विदितप-

५ H लपर्वत-

६ बहु अर्पन्ति बहुभूय प्राप्नुवन्ति, रत्नागमनन्ना लमत इत्यर्थ ।

नटी— किमिदानीमार्येण विलम्बयते । नन्वपूर्वतया त्वरितमनु-
प्रातव्योऽयं प्रयोगः । [किं दाणिं अय्येण विउम्बिदी अदि ।
ण अपुरुवदाए तुरिअ अणुट्ठिइवो अअं पओओ ।]

सूत्रधार—अहं^१ तु,

सम्प्रति सङ्गीतधनं

परिगुणकथयामि निम्नता नीतम् ।

(नैपथ्ये)

प्रिये ! देवसोमे !

सूत्रधार— युवतिसस्य^२ एष सुरया
कपालविभ्रमः कपालीव ॥ ५ ॥

(निष्क्रान्तौ ।)

स्थापना^३ ।

(ततः प्रविशति सपरिमहः कपाली ।)

कपाली—(क्षोभता स्वयित्वा) प्रिये ! देवसोमे ! सत्यमेवैतत्^४—तपसा
कामरूपता प्राप्यत इति । यत्त्यया परमव्रतस्य विधि-
यदनुष्ठानेनान्य एव रूपातिशयं कृणात् प्रतिपन्नम् । तव हि,

उद्भिन्नश्रमवारिविन्दुवदनसम्भ्रूलताविभ्रमः

खल्लयातमकारणानि हसितान्यव्यक्तवर्णागिरः ।

रागाक्रान्तमधीरतारमलसापाङ्गयुगनेत्रयो-

रसोपातविलम्बितश्च विगलन्मालागुणा मूर्धजा ॥ ६ ॥

१ E इ-त ! सम्प्रति- - ।

२ E (श्रुत्वा) युवति ।

३ E, H आमुखम् ।

४ C, D—मेतत्

देवसोमा—भगवन् ! मत्तामिव मत्तामिव मां भणामि । [भगवन् ! मत्तं
विश्र मत्तं विश्र म भणामि]

कपाली— क्रिमाह भवती ।

देवसोमा— न खलु किञ्चिद् भणामि । [न ह्यु किञ्चि भणामि ।]

कपाली— विन्नुखलु मत्तोऽस्मि ।

देवसोमा— भगवन् ! परिभ्रमति परिभ्रमति पृथ्वी । पुरः पतामीन ।
अवलम्बस्वेदानीं माम् । [भगवन् ! परिभ्रमद् परिभ्रमद्
पृथ्वी । पुरी वदामि विश्र । अवलम्ब दाणि म ।]

कपाली— प्रिये ! तथास्तु^१ । [अवलम्बमानः पतनं रूपयित्वा] प्रिये !
सोमदेवे ! किं त्वं दुपितामि, यदवलम्बितुमुपसर्पतो मे ।
दूरीभवामि ।

देवसोमा— अहोतुग्ननागतकोपा सोमदेवा, या त्वया शीर्षेण प्रणाम्या-
नुनीयमानापि दूरीभवति । [अहोतुग्न आश्रदकोपा सोमदेवा,
जा तुष्ट सीसेण पणामि अण्णीश्रमाणा वि दूरीहोद ।]

कपाली— ननु त्वमेवासि सोमदेवा । (व्याहृता) नहि^२, देवसोमा ।

देवसोमा— भगवन् ! ननु तथा बल्लभा सोमदेवा, नार्हति मम नाम-
केनाभिधातुम्^३ । [भगवन् ! नं तथा बल्लहा सोमदेवा, नार्हति
मम नामकेनाभिधातुम् ।]

कपाली— भवति ! मुलभपदसर्जितो मे मद्योऽयं तवात्रापराद्धः^४ ।

देवसोमा— द्विष्ट्या न त्वम् । [द्विष्ट्या न तु व ।]

कपाली— कथं मद्यद्रोपो मामेव सङ्क्रामयति । भवतु भवतु ।^५
अद्यप्रभृति मद्यनिपेयणान्निवृतोऽस्मि ।

१ D या । प्रिये.. ।

२ D नहि नहि ।

३ G मध्येन- ।

४ E, G —राध्यति ।

५ E अहमद्य-, F भवतु ! अद्य- ।

देवसोमा —^१ भगवन् ! मा मा मम कारणाद् व्रतभङ्गेन तप रण्डयि-
तुम् । [पादयो पवति ।] [भञ्जव । मा मा मम कारणाद्दो बद्ध
भङ्गेण तवो रण्डयेदु ।]

कपाली— (सः पमुत्थाप्यालिङ्ग्य) ^२ धृष्टं धृष्टं ^३ नम शिवाय । प्रिये ।

पेया सुरा प्रियतमामुत्तमोद्धितव्य

ग्राह्य स्वभावललितो विकृतश्च वेप ।

येनेदमोदशमन्त्रयत मोक्षमर्भ

नीर्धायुरस्तु भगवान स पिनाक्पाणि ॥ ६ ॥

देवसोमा—भगवन् ! ननु तथा भणितव्यम् । अहन्तो ^४ मोक्षमार्गम-
न्यथा वर्णयन्ति । [भञ्जव । ए तद्वा भाणिदृष्टव । अथन्ते
मोक्षमग्ना अत्राहं वण्णयन्ति।]

कपाली— भद्रे ^५ ते खलु मिथ्यादृष्टय । कुत ,

कार्यस्य नि संशयमात्महेतो

मरूपता हेतुभिरभ्युपेत्य ।

तु रस्य कार्यं सुखमाप्तनन्त

स्वेनैव वाक्येन हता वराका ॥ ८ ॥

देवसोमा— शान्त शान्त पापम् । [स त हन्त पाप]

कपाली— शान्त शान्त पापम् । नखलु ते पापा आक्षेपमुखेनाप्यभि-
धातुमर्हन्ति, ये ब्रह्मचर्यकेशनिर्लोढन ^६ म नधारण-भोजन

१ G—मामा एव भगवन् मम—

२ C D E ह्य च ।

३ D धृष्टं धृष्टं E, G धृष्टं धृष्टं ।

४ G अन्यथा मोक्षमार्ग— ।

५ F—न मोक्षन—

वेलानियम^१-मलिनपटपरिधानादिभिः प्राणिनः परिक्लेश
यन्ति । तदिदानीं कुतीर्यसङ्कीर्तनोपहृतां जिह्वां सुरया
प्रक्षालयितुमिच्छामि ।

देवसोमा—तेन ह्यन्यमिदानीं सुरापणं गच्छावः । [तेन हि अणं दाणि
सुरापणं गच्छामो ।]

कपाली— प्रिये ! तथारु^२ ।

[उभौ^३ परिक्रामतः]

कपाली— अहोतुखलु विमानशिखरविश्रान्तघनरसितसन्दिग्धमृद-
ङ्गशब्दस्य मधुसमयनिर्माणमातृकायमाणमाल्यापणस्य
कुमुमशरविजयघोषणायमानवरयुवतिकाञ्ची रवस्य^४ काञ्ची-
पुरस्य परा विभूतिः । अपिच,

अनतिशयमनन्तं सोख्यमप्रत्यनीकं
समधिगतमतत्वा मेनिरे यन्मुनीन्द्राः ।
तदिह निरपशेपं दृष्टमेतत् तु चित्रं
यदुत करणभोग्यं कामभोगात्मकं च ॥ ६ ।

देवसोमा— भगवन् ! भगवतीवाहणीवानवगीतमधुरा काञ्ची ।
[मश्रवं ! मश्रवदी वाहणी विश्व अणवणीश्रमधुरा काञ्ची ।]

कपाली— प्रिये ! पश्य पश्य । एष सुरापणो यद्वाट विभूतिमनु-
करोति । अत्रदि^५ ध्वजस्तम्भो यूपः, सुरा सोमः, शौण्डि^६

१ D दिक्पट—

२ C —रु । काञ्ची—

३ Omits

४ E रवस्य परा । Haplological omission of काञ्चीपुरस्य ।

५ H टमनु—

६ E तत्र —

ऋत्विजः, चपकाश्चमसाः, शूल्यमांसप्रभृत्य उपदंशा हविर्वि-
रोपाः मत्तवचनानि यजुंषि, गीतानि सामानि, उदङ्काः
स्रुवाः, तर्पोऽग्निः, मुरापणाधिपतिर्यजमानः ।

देवसोमा—आवयोरप्यत्र भिक्षा^१ रुद्रभगो भविस्यति । [श्रद्धाश्र. वि एष
भिक्षा रुद्रमात्रो भविस्यति ।]

कपाली—अहो दर्शनीयानि प्रहृतमर्द^२लकरणा^३नुगतानि विविधाह-
हारवचनभूविकाराणि उच्छिन्नैकहस्तायलम्बितोत्तरी-
याणि विगलित^४वसनप्रतिसमाधानक्षणाविपमितलयानि
व्याकुलितकण्ठगुणानि मत्तविलासनृत्तानि ।

देवसोमा—अहो रसिकः खल्वाचार्यः । [अहो रसिश्चोखु आश्रयो ।]

कपाली—एषा भगवती चारणी^१चपकेस्वायर्जिता^२प्रत्यादेशो मण्डना-
नाम्, अनुनयः प्रणयकुपितानां, पराक्रमो, यौवनस्य,
जीवितं विध्रमाणम् । किं बहुना,

मिथ्या त्रिलोचनवल्लोचनपाषकेन
भस्मीकृतां मदनमूर्तिमुदाहरान्ति ।
स्नेहात्मिका तदभितापवशाद् विलीना
सेयं प्रिये ! मदयति प्रसभं मनांसि ॥१०॥

देवसोमा—भगवन् ! युज्यत एतत् । नहि लोकोपकारनिरतो लोक-
नाथो लोकं विनाशयति । [मश्रव^१ ! लुप्त इ एह । गहि लोको-
पकारनिरतो लोअणाहो लोअ विनासेदि ।]

[उमो कपोलपटह कुरुतः ।]

१ G भिक्षादिमाणः

२ C, D, E महल

३ F णादितानि ; C णादितानि ।

४ E लिङ्गानि ।

कपाली— भवति ! भिक्षां देहि ।

(निष्ये)

भगवन् ! एषा भिक्षा । प्रतिगृह्णतु भगवान्^१ । [भगवं एषा
भिक्षा । पट्टिगणहट्टु भगवं]

कपाली— 'एष^२ प्रतिगृह्णामि । प्रिये ! क्वमे कपालम् ।

देवसोमा—अहमपि न पश्यामि । [अहंवि य पैकलाभि]

कपाली— '(व्याख्या) आ, तस्मिन्ने व मुरापणे विस्मृतमिति तर्कयामि ।
भवतु, प्रतिनिधृत्य द्रक्ष्यायः ।

देवसोमा—भगवन् ! अघर्मः सन्त्वेप आदरोपनीतायाः भिक्षाया
अप्रतिग्रहः । किमिदानीं कुर्यः । [भगवं ! अघर्मो तु एषो
आदरोपनीताय भिक्षाय अप्रतिग्रहो । किं दास्यी कस्मै ।]

कपाली—^३आपद्धर्मं प्रमाणीकृत्य गोशृङ्गेण प्रतिगृह्यताम् ।

देवसोमा—भगवन् ! तथा । (प्रतिगृह्णति) [भगवं ! सह ।]

^४(तमौ परिक्रम्याबलोकयतः)

कपाली— कयमिहापि न दृश्यते । (विषादं रूपयित्वा) भो भो माहेश्वराः !
माहेश्वराः ! अस्मदीयं भिक्षामाजनमिह भवद्भिः किं दृष्टम्^५ ।
किमाहुर्भवन्तः—न सलु वयं पश्याम इति । हा हतोऽस्मि ।
अष्ट^६मे तपः । केनाहमिदानीं कपाली भवित्स्यामि । भोः
कष्टम् ।

१ F Omits G—भवान् ।

२ C,D,E एष एष ।

३ H प्रिये, आप- ।

४ E तमौ तथाकृत्वा १- ।

५ E -दृष्टम् । (कुर्यन्तत्वा) किमा- ।

येन सम पानभोजन-

शयनेषु नितान्तमुपकृतं शुचिना ।

तस्याद्य मां वियोगः

सन्मित्रस्येव पीडयति ॥२२॥

(पतितः गिरस्ताडनं रूपयित्वा) भवतु । अस्ति लक्षणमात्रम् ।

न मुक्तोऽस्मि कपालिसंज्ञाया । (उत्तथति ।)

वैयसोमा—भगवन् ! केन खलु गृहीतं कपालम्^१ । [मग्नं ! केन तु गृहीतं कपालं ।]

कपाली— प्रिये ! तर्कयामि शूल्यमांसमर्भत्वाच्छुना वा शाक्यभिक्षुणा वेति ।

वैयसोमा—तेन ह्यन्वेपणनिमित्तं सर्वं^२ काञ्चीपुरं परिभ्रमायः ।

[तेन हि अण्णेषणनिमित्तं सर्वं वञ्चीउरं^३ परिभ्रमामो ।]

कपाली— प्रिये ! तथा ।

(उभौ परिक्रामतः ।)

(ततः प्रविशति शाक्यभिक्षुः पात्रद्वयः^४ ।)

शाक्यभिक्षु—अहो^५ उपासकस्य घनदासश्रेष्ठिनः सर्वापासमहादान महिमा, यास्मिन् मयाभिमतवर्णगन्धरसो मत्स्यमांसप्रकार बहुलोऽयं पिण्डपातः समासादितः । यावद्दिदानीं राज-विहारमेव गच्छामि । [परिक्रम्य आत्मगतम्] भोः परम-कारुणिकेन भगवता तथागतेन प्रामादेपु वासः, सुविहि-तशय्येषु पर्यङ्केषु शयनं, पूर्वाह्णे भोजनम् अपराह्णे

१ B गया ।

२ G -स्तं भवेत् ।

३ G—उर्वमेव

४ CF—पुरम्

५ H Omits

६ E (गन्धमाशय) अहो

सुरसानि पानवानि, पञ्चसुगन्धो^१पहित ताम्बूल, श्लक्ष्णव
सनपरिधानमित्येतैरुपदेजैर्मिश्रमुद्ध स्यानुग्रह कुर्यात् कि-
न्नुसल स्त्रीपरिग्रह सुरपान^२विधान च न दृष्टम् । अथवा
यथ सर्वज्ञ एतन्न पश्यति^३ । अत्रश्यमेतैर्दुष्टुद्धस्थविरैर्नि-
स्तसाहैरस्माक तन्मणजनाना मत्सरेण पिष्टकपुस्तकेषु स्त्री-
सुरापान^४विधानानि परामृष्टानीति तर्कयामि । उग्रनुसल्य
विनष्टमूलपाठ ममासादयेयम् । तत सम्पूर्णं बुद्धचन
लोके प्रकाशयन् सङ्क्षोपकार करिष्यामि । (परिक्रामति)

[अहो उवासअस्स^५ घणटाससेट्ठिणा^६ सन्धावासमहादाणमहिमाणो,
जहिं मए अभिमदवणगन्धरसो मच्छमसणआरबहुलो अअ पिण्ड-
बादो समासादिदो । नाव दाणि राअविहार एठव गच्छामि ।
मो । परमकारुणिएण मअवदा तह गएण पासादेसु वासो,
सुविहि^७असयेसु पजङ्केसु सअण, पुठवयहे भोअण, अवरणहे
सुराणि पाणआणि, पञ्चसुगन्धो^८वहिअ तम्पोल्ल^९, दण्डवसण-
परिमाण ति एदेहि उवदेसेहि भिक्खुसङ्घस्स अणुगह करन्तेण
किण्णहु^{१०} इत्थिआणारिगहो सुरावाणविहाण च ए दिट्ठ ।
अहव कह सठवम्भो एत ण पक्खदि । अवस्स एदेहि डुट्ठ-

- १ G न्धोद्बोधित—।
- २ G न ख ।
- ३ G प्रेक्षित्यति ।
- ४ G वचनानि परा—।
- ५ A य ।
- ६ F गो महा—।
- ७ C हिद—, F हिम ।
- ८ A. F बोधिअ, C. D न्धव्वा ।
- ९ C, D म्भु ।
- १० C छु ।

मुदस्थविरेहि निरुत्ताएहि अक्षान् तरुणजपाय मरुक्षरेण विद्वन्न-
 पुत्रपुत्रसु इत्यिथा-सुराधान^१विहाणाणि पलामिट्टाणि त्ति तक्के मि ।
 'कहिणुहु अविण्णट्टमूल्पाठं 'समासादएअ' । एदो मुदवन्नणं लोए
 'पआसअन्तो सङ्कोवआर' करिस्स']

देवसोमा—भगवन् ! मइय । एप्प रक्कपटोऽरिमन् विअस्तपुरुपसम्पाते^२
 राजमार्गे-सङ्कुचित्तसर्वाङ्ग उभयपक्षसञ्चारित्तदृष्टिः शङ्कि-
 पदधिहोपस्त्वरितत्वरितं गच्छति ।

[अश्व^३ ! येवस्स पेज्ज^४ एवो रत्त^५ इमास्सि विस्सत्थपुरिस्स-
 'समादे राअमग्गे सङ्कु इदवग्गो उभयपक्षसञ्चारित्तदृष्टि
 'सङ्किदपदवित्तेवो 'तुरिअ'^६ गच्छइ ।]

कपाली—प्रिये ! एवमेतत् । अपिचारय हस्ते चीघरान्तप्रच्छादितं
 किमप्यस्तीव ।

देवसोमा—भगवन् ! तेन हि अथ^१लम्ब्यासाय जानीयः ।
 [अश्व^२ ! तेन हि श्रोत्र^३द्विअ आवादिअ जाणोमो ।]

कपाली—भवति ! तथा । (०वगम्य) भी भिक्षो तित्थ ।

१ D वज्रपा—।

२ D सङ्गारे रा—।

३ B, D ओ ।

४ G अवलम्बित समासाय जा—।

५ B, C, D अविण ।

६ D (उप्रावनुगम्य) ।

शाक्यभिक्षुः—कोनुखलु मामेवं भणति । (निवृत्त्यावलोक्य) अयि ! अयमे-
काश्रयासी दुष्ट^१कापालिकः । भवतु, अस्य सुराविभ्रमस्य
लक्ष्यं न भवामि । (मत्त^२ गच्छति ।) [कोणखु.मं. एवं-
भणादि । अर अयं एअंजववावी दुष्टकालिओ । मोदु,
इमस्स सुराविभ्रमस्स लक्ष्यं न होमि]

कपाली— प्रिये ! हन्त ज्वर्यः कपालम् । अस्य हि मदर्शना-
जनित भयात् त्वदैव^३ चौर्यसाक्षित्वं प्रतिपन्ना । (द्रुवस्तुपय-
भ्याप्रतो रुग्दि ।) आ : घूर्त^४ ! ^५क्वेदानीं गमिष्यसि ।

शाक्यभिक्षुः—कापालिकोपासक ! मा^६ मैयम् । किमेतत् । (आत्मगतम्)
अहो ललितरूपा, उपासिका ! [कपालीआउच ! मा मा एवं ।
किं एदं । 'अहो ललिच्छरूपा' उवाचिआ ।]

कपाली— ओ भिक्षो ! दर्शय^७ तावन् । यावदेतन् ते पाणौ चीवरान्तः :-
ग्रह्यादितं द्रष्टुमिच्छामि ।

शाक्यभिक्षुः—किमत्र द्रष्टव्यम् । भिक्षामाजनं सल्लवेतन् । [किं एतप पेक्खि-
दब्बं । मिक्खामाअणं खु एदं ।]

कपाली— अत एव द्रष्टुमिच्छामि ।

१ G कपाली ।

२ B, C, D त्वरितो ग—।

३ E त्वरयैव चौ—।

४ C Omits

५ G मा मा एवं वन्तुम् ; C, F, Omits

६ H व मवान् ।

७ C न्तपित्वं द्र—।

शक्यभिक्षुः—आः, उपासक ! मा मैवम् । प्रछन्नं खल्वेतन्नेतव्यम् ।
[आ, उठ ! मा मा एवं । पच्छरणं खु एदं शेदवं ।]

कपाली— नूनमेवमादिप्रच्छादननिमित्तं बहुचीवरधारणं बुद्धे नोपदि-
ष्टम् ।

शाक्यभिक्षुः—सत्यमेतत् । [सच्च एदं ।]

कपाली— इदं तत्^१ संयुत^२सत्यम् । परमार्थसत्यं श्रोतुमिच्छामि ।

शक्यभिक्षुः—भयत्वेतावान् परिहासः । अतिक्रामति भिक्षावेला । साध-
याम्यहम् । (प्रतिष्ठते)

[भोडु एतन्नो परिहासो । अतिक्रामति भिक्षावेला । तारेमि
अहं ।]

कपाली— आ^३ : , धूर्त ! क्व गमिष्यसि । दीयतां मे कपालम् ।
(वीवरान्तमा^४लम्बते ।)

शाक्यभिक्षुः—नमो बुद्धाय । [नमो बुद्धाय ।]

कपाली— नमः खरपटायेति वक्तव्यं, येन घोरशास्त्रं प्रणीतम् ।
अथवा खरपटादप्यास्मिन्नधिकारे बुद्धएवाधिकः । कुतः,

वेदान्तेभ्यो गृहीत्वार्थान् यो महाभारतादपि ।

विप्राणं मिपातामेव कृतवान् कोशसञ्चयम् ॥१२॥

शाक्यभिक्षुः—शान्तं^५ पापं शान्तं पापम् । [सन्तं पापं सन्तं पापं ।]

कपाली— एवं सुवृत्तस्य तपस्विनः कथमिव पापं न शाम्यति ।

१ D, G Omits

२ G सं ; D सं परमस—

३ □ ह ; धू—

४ C, D, E मबल—

५ □ शान्तं शान्तं पापम् ।

देवसोमा— भगवन् ! परिभ्रान्त इव लक्ष्यसे । नैतत् सुसोपायसुलभ
कपालम् । तदेतेन गोशृङ्गेण सुरां पीत्वा जातवलो भूत्वाऽ
नेन सह विवादं कुरु । [मग्नं ! परिस्मृतो विभ्र लवलीग्रसि ।
एतद् एतद् सुशोभायमुनहं कबालं । ता एदिणा गोशृङ्गेण सुरं पिबिश्च
जादवनो भविश्च इमिणा सह विवादं करेहि]

कपाली— तथास्तु ।

(देवसोमा^१ कपालिने सुरा प्रयच्छति ।)

कपाली— (पीत्वा) प्रिये ! त्वयापि श्रमापनोदः कर्तव्यः

देवसोमा— भगवन् ! तथा । (पिबति) [मग्नं ! तह ।]

कपाली— अयमस्माकमपकारी । संविभागप्रधानः स्वसिद्धान्तः ।
शेषमाचार्याय प्रदीयताम् ।

देवसोमा— यद् भगवानाज्ञापयति । गृह्णातु भगवान्^३ ।
[जं मग्नं आणवेदि । गण्डदु मग्नं ।]

शाक्यभिक्षुः—(आत्मगतम्) अहो सुसोपनतोऽभ्युदयः । एतावान्^४
दोषः—महाजनो ब्रूयति । (पकाशम्) भवति !
मामैवम् । न वर्धतेऽस्माकम् । (सकवशी^५ लेटि) । [अहो सुहो-
वनदो अद्भुदशो । एतशो दोषो—महाजनो पेक्खिस्सदि ।
मोदि ! मामा एव । ए वड्ढदि^६ अक्षयं ।]

१ C मा सुरां ।

२ C न्तः प्रमाणयितव्यः ।

३ G भवान् ।

४ G अत्र खलु एष दो—

५ C, D, E परिनिहति ।

६ A दद अ ।

देवसोमा— ध्वंसस्व^१ । कुनस्ते एतावन्ति भागधेयानि । [धव । कुदो दे एत्तिआणि भाअधेआणि]

कपाली— प्रिये ! इयमस्येच्छाविरोधिनी वाग् मुखप्रसेकेन खल (य ? ति ।

शाक्यभिक्षुः—इदानीमपि^२ नास्ति ते करुणा । [इदानीं वि णट्ठि दे करुणा ।]

कपाली— यद्यस्ति करुणा, कथं वीतरागो भविष्यामि ।

शाक्यभिक्षुः—एवं वीतरागिणा वीतरोषेणापि भवितव्यम् । [एवं वीत-
रागिणः वीतरोषेण वि होइव्वं ।]

कपाली— वीतरोषो भविष्यामि, यदि मे स्वर्कं दास्यति ।

शाक्यभिक्षुः—किं ते स्वर्कम् । [किं दे व अं ?]

कपाली— कपालम् ।

शाक्यभिक्षुः—कथं^३ कपालम् । [कहं कवालं ।]

कपाली— कथं कपालमित्याह । अथवा युक्तमेतत् ।

दृष्टानि वस्तूनि महीसमुद्र-

महीधरादीनि महान्ति मोहात् ।

अपह्वानस्य मुतः कथं त्व-

मर्त्यं न निहोतुमलं कपालम् ॥१३॥

देवसोमा— भगवन् ! केवलं लाल्यमानो न दास्यति । तदेतस्य हस्ता-
दाच्छिद्य गच्छावः । [अश्वं ! केवलं लालियमाणो ण
दइस्सदि । ता एदस्स हत्पादो आच्छिन्दिअ गच्छामो ।]

१ G दुष्ट । कुनस्ते एतानि भा—।

२ G पि ते नास्ति क—।

३ E, G करिमन् क—।

कपाली— प्रिये ! तथा । (आच्छेत्तुं व्याप्रियते^१ ।)

शाक्यभिक्षुः— ध्यंमस्व^२ दुष्टकापालिक ! [धंमं दुष्टकवालि अ !] (हस्तेन नुदन्^३ पादेन तादयात्) ।

कपाली— कथं पतितोऽस्मि ।

देवसोमा— मृतांऽसि दास्याः पुत्र ! [मुदो सि दानोएतुत्त !] (केच^४ कर्पणं रूपयिस्वा निरालम्बना पतिता ।)

शाक्यभिक्षुः— (आत्मगतम्) अहं (अर्थं वा) बुद्धस्य विज्ञानं, येन मुण्डनं दृष्टम् । (प्रकाशम्) उत्तिष्ठोत्तिष्ठ उपासिके । उत्तिष्ठ । (इति देवसो^५ माबुत्वापवति ।) [अयं बुद्धस्य विष्णुणं, जेण मुण्डणं दिट्ठं^६ उट्ठेहि उट्ठेहि उच्चिण्णं ! उट्ठेहि ।]

कपाली— पश्यन्तु पश्यन्तु माहेश्वराः अनेन दुष्टभिक्षुनामधारकेण नागसेनेन मम प्रियतमापाणिग्रहणं क्रियमाणम् ।

शाक्यभिक्षुः— आ उपासक ! (आयुस्मन् ! वा) मा मैवम् । धर्मः खल्व-रमाकं^७ विपमपति^८ तानुकम्पा । [आ बुद्ध ! मा मा एव वम्मो खु अक्षाणं विषमपदिदाणुकम्पा ।]

कपाली— किमयमपि सर्वज्ञधर्मः । नन्यहं पूर्वं पतितोऽस्मि । भवतु, किमनेन । इदानीं तव शिःकपालं मम भिक्षा-कपालं भविष्यति ।

१ C येते ।

२ G व गच्छ दु ।

३ D न् पादेन पातयति ।

४ D शाक्यपणं ।

५ E (—नां हस्तेन यद्वाति)

६ A दिदं ।

७ G त्वयं अ ।

८ G तानां अ ।

(धर्मे कलह^१ रूयन्ति)

शावयभिक्षुः—दुखं दुःखम् । [दुःखं दुःखं !]

कपाली— पश्यन्तु पश्यन्तु माहेश्वराः । एष दुष्टभिक्षुनामधारको^२
मम भिक्षाकपालं मुपित्वा स्वयमेवाक्रन्दति । भवतु, अह-
मप्याक्रोशयिष्ये । अन्नहण्यम् अन्नहण्यम् ।

(ततः प्रविशति पाशुपतः)

पाशुपतः— मत्स्यसौम ! किमर्थमाक्रन्दसि ।

कपाली— भो धन्नुकल्प ! अयं दुष्टभिक्षुनामधारको नागसेनो मम
भिक्षाकपालं चोरयित्वा दातुं नेच्छति ।

पाशुपतः—(आत्मगतम्) ^३यदस्माभिरनुष्ठेयं, गन्धर्वैः तदनुष्ठितम् !
एष दुरात्मा,

तां क्षौरिकस्य दासी मम दयितां चीवरान्तदर्शितया ।

आकर्षति काकण्या बहुशो गां^४ प्राप्तमु^५द्येव ॥१४॥

तदिदानीं प्रतिहसितप्रोत्साहनेन^६ शत्रुपक्षं ध्वंसयामि ।
(प्रकाशम्) भो नागसेन ! अप्येवमेतद्, यथायमाह ।

शावयभिक्षुः—भगवन् ! त्वम^७प्येवं भणसि । अदत्तादानाद्विरमणं
शिक्षापदम् । मृषावादाद्विरमणं शिक्षापदम् । अन्नहण्य-
द्विरमणं शिक्षापदम् । प्राणातिपाताद्विरमणं शिक्षापदम् ।

१ C (—कुर्वन्ति)

२ D, F को नागसेनो मम

३ C लं चोरयित्वा स्व-

४ D अये ! यद्—

५ E गा :

६ □ न अस्मत् श ।

७ G पि न जानासि । अद—

अकाल भोजनाद्विरमणं शिञ्जापदम् । अस्माकं बुद्ध^१धर्मं
शरणं गच्छामि । [मश्रवं ! तुव पि एवं भणसि ।
आदिशणादाणा वेरमणं सिक्खापद । मुधावादा वेरमणं
सिक्खापदं । अठवम्हचर्या^२ वेरमणं सिक्खापद^३ । अकालभोग्गणा
वेरमणं सिक्खापदं । अस्माकं बुद्धधम्मं शरणं गच्छामि ।]

पाशुपतः—सत्यसोम ! ईदृश एषां समयः । किमत्र प्रतिवचनम् ।

कपाली— नन्यस्माकमनृतं न चक्रन्यमिति समयः ।

पाशुपतः—उभयमप्युपपन्नम् । कोऽत्र^४ निर्णयोपाय ।

शाक्यभिक्षुः—^५बुद्धवचनं प्रमाणीकुर्वन् भिक्षुः सुराभाजनं गृह्णातीति कोऽत्र
हेतुः । (बुद्धवचनं प्रमाणोक्तमन्तो भिक्षूः सुराभाजनं
गण्हादि ति को एत्थं हेतु ।)

पाशुपतः— नहि प्रतिज्ञामात्रेण हेतुवादिनः सिद्धिरस्ति ।

कपाली— प्रत्यक्षे हेतुवचनं निरर्थकम् ।

पाशुपतः— कथं प्रत्यक्षमेव ।

देवसोम— भगवन् ! एतस्य हस्ते चीवरान्तःप्रच्छादितं कपालम् ।
[मश्रवं एदस्स हस्ते चीवरान्तःप्रच्छादिदं कपालं ।]

पाशुपतः— श्रुतं भवता ।

शाक्यभिक्षुः—भो भगवन् ! एतत् कपालं न परकीयम् ।
[भो मश्रवं ! एदं कपालं न परकेरुं ।]

कपाली— तेन हि दर्शय तावत् ।

शाक्यभिक्षुः—तथा । [तह ।] (दर्शयति ।)

१ G बुद्ध-

२ A म्हम्मच

३ AF द । भोग्गणकालत्पेरावे-

४ D-को नि

५ G भो बुद्ध-

कपाली— पश्यन्तु पश्यन्तु माहेश्वरा ^१ कपालिकेन कृतमन्याय्यमस्य
भदन्तस्य साधुवृत्तता च ।

शाक्यभिक्षु—अदत्तादानाद्धिरमण ^२ शिक्तापदम् ^३ । [अदिष्टाणां वेत्तमण
विक्तापद ।] (^४ इति पुनस्तदेव पठति ।)

(उभौ नृत्यत ।)

शाक्यभिक्षु—हा विक् । लज्जितव्ये काले नृत्यति । [इदि । ^५ नज्जिद्वे
काल णच्चाद ।]

कपाली— आ को नृत्यति । (सर्वेभ्यो विलोक्य) ^६ आ मम नष्टभिक्षा-
भाजन ^७ दर्शनकुतूहलमलयानिलप्रयुक्ताया भुवमस्य नृत्यबुद्धि
प्रीतिलताया विलसितेषु ।

शाक्यभिक्षु—^८ भगवन् । केन कारणेनैतन्न लक्ष्यते । भो आचष्टा
भगवान् । अस्याय यर्ष । [भगवन् । केन कारणेन एष य
लक्ष्योऽस्ति । भो अचिक्खदु भगव । इमस्स वण्णो ।]

कपाली— ^९ किमत्र वक्तव्यम् । तनुमया इष्टम् । काकादपि
कृष्णमिदं कपालम् ।

शाक्यभिक्षु—तेन ह्येतन्मदीयमिति स्वयमेवाभ्युपगतम् । [तेन हि एव
ममकेरञ्जं ति सञ्च एव अणुवण्णद ।]

कपाली— सत्यमभ्युपगतं तव यथान्तरकरणे नैपुण्यम् ।

१ AF कपालिकेन कृ

२ AB ण मुनि शि

३ E इम् । [इत्यदि पठित्वा उभौ नृत्यत ।]

४ ACD Omits, but repeats the whole passage as earlier

५ C उदिद्वे का

६ R (अथ आत्मगतम्)

७ H नज्जितकुतू ।

८ G भो भ

९ किमनृत्यनु मया—।

पठय,

यदेतदासीन् प्रथमं स्वभावतो
मृणालमङ्गच्छद्विचोरमम्बरम् ।
ननु त्वया नीतमचिन्त्यकर्मणा
तदेव थालारुणरागताम्रताम्॥१५॥

अपि च,

आधृतं यद्हरन्तश्च कपायेणानपायिना ।
त्वां प्राप्तं स्यात् कथं नाम कपालमकपायितम् ॥१६॥

देवसोमा— हा हतारिम मन्दभागा । सर्वलक्षणमम्पन्नतया^१ कमला-
सनशीर्षकपालानुभावस्य पूर्णमासीसोमदर्शनस्य नित्यमुरा-
गन्धिन एतस्य मलिनपटमंमर्गेण्यमीदृश्यवस्था संवृत्ता ।
(इति रोदिति) । [हा हदस्मि मन्दभागा । सखलकलमसम्पन्न-
दाए कमलासगवीसकपालाशुभावस्य पुष्पमासिसोमदर्शनस्य
गिञ्जपुरागन्धिनो एदस्य मलिनपटसंश्रमगे इअ ईदिषी अकपा
संवृत्ता] ।

कपाली— प्रिये! अलं सन्तापेन । पुन शुचिर्भविष्यति । नून्यन्ते
हि महान्ति भूतानि प्रायश्चित्तैरपनीतकन्मपाणि भवन्ति ।
तथाहि^२—

१ ■ या पैर्ण—

२ C यथा—आस्थाप

आस्थाय प्रयतो महाव्रतमिव चालेन्दुचूडामणि
 स्वामी नो मुमुचे पितामहशिरश्छेदोद्भवादेनस ।
 नाथोऽपि त्रिदिवीकसा त्रिशिरस त्वष्टुस्तनूज पुरा
 हत्वा यज्ञशतेन शान्तदुरितो भेजे पुन पुण्यताम् ॥१७॥
 भो ! बभ्रुफलप ! नन्वेवमेतत् ।

पाशुपत — आगमानु^१गतमभिहितम् ।

शाक्यभिक्षु — भो ! वर्णस्तावन्मया कृत । अस्य सस्थानपरिमाण^२
 केन निमित्तम् । [भो ^३ बण्णो दाव मए किदो । हमस्स लय्ठठा-
 णपरिमाण केण जिम्भद ।]

कपाली — ननु मायासन्तानसम्भवा खलु भवन्त ।

शाक्यभिक्षु — कियती वेला भवन्तमाकोशामि । गृह्णातु^४ भगवान् ।
 [केत्तिअ वेल भव त अकोशामि । गण्हतु भण्णव ।]

कपाली — नूनमेव बुद्धेनापि दानपारमिता पूरिता ।

शाक्यभिक्षु — एव^५ गते किमिदानीं मे शरणम् । [एव गदे किं राणि मे
 सरण]

कपाली — ननु बुद्धधर्मसङ्घा ।

पाशुपत — नाय व्यवहारो मया परिच्छेत्तुं शक्यते ।

१ C नुरूमभि ।

२ G ए तावत् कथम् ।

३ C भोदु बण्णो ।

४ G गृह्णातु म-

५ F व किदे किं

तदधिकरणमेव यास्यामः ।

देवसोमा—भगवन् ! यद्येवं, नमः कपालाय । [मध्रवं ! जद एवं,
णमो कवालस्र ।]

पाशुपतः—कोऽभिप्रायः ।

देवसोमा—एष पुनरनेकविहारसमधिगतवित्तसञ्चयो यथाकाम^१मधि-
करणकार^२णिकानां मुखानि पूरयितुं पारयति । अगमाकं
पुनरहिचर्मभूतिमात्रविभ^३वस्य दरिद्रकपालिकस्य परिचारि
काणां कोऽत्र विभवोऽधिकरणं प्रवेष्टुम् । [एनो उण अणेअ
विह रमोअवमविादस्तिअञ्चओ जहाकामं अधिकरणहावणिआणं
मुक्षणि पूरेदुं पारेदि । असाअं पुण अहिचर्म मूदिमत्तविभवस्र-
दरिद्रकवानिअस्म परिचारिआणं को एत्त विभवो अधिकरणं
पविहिदुं ।]

पाशुपतः—नैत^४देष्टुम् ।

अजिह्वैः सारगुणभिः स्थिरैः शूलैः मुजन्मभिः ।

तैर्धर्मो धार्यते रतम्भैः प्रासाद इव माधुभिः ॥१८॥

कपाली—कुतमनेन । कुतश्चिदपि न्याय^५दृष्टेर्भयं नास्ति ।

शाक्यभिक्षुः—भो^६ भगवन् ! त्वं तावदप्रतो भव । [मो मध्रवं ! त्वं
दाव अगदो होहि ? ।]

पाशुपतः—वाढम्^७ ।

१ C में कार ।

२ B C E-य

३ All mss read शालिका ।

४ D पाशुपतमवनोक्त्य) मो ।

५ G बदरिद्र ।

६ A, B, C, F-होदु ।

७ C मा मैरम्-अजिह्वै : etc.

८ B, C, D, E-दम् ।

(सर्वे परिक्रामन्ति)

(ततः प्रविशत्युन्मत्तकः ।)

उन्मत्तक — एष एष दुष्टकुक्कुरः । शूल्यमासगर्भं कपालं गृहीत्वा
 धावसि^१ । दास्याः पुत्रः^२ कुत्र गमिष्यसि । एष इदानीं कपालं
 निक्षिप्य मां खादितुकामोऽभिमुखमाधावति । (दिशो
 विलोक्य) अनेन प्रस्तरेण दन्तानस्य भङ्गं कृत्यामि । कथं
 कपालमुक्षित्वा पलायसे । उन्मत्तो दुष्टकुक्कुरः ईदृशेन नाम
 शूरत्वेन^३ मया सहापि^४ रोषं करोषि । ग्रामसूकर^५भारह्य
 गगनमुत्पतितेन सागरेण^६ प्रभञ्ज्यरावण^७ यत्नाद् गृहीतः^८
 शक्रसुतस्तिमिङ्गिलः^९ । अयि परवड्वृत्तः^{१०} किं भणसि अली-
 कमलीकमिति । नन्वेव मुसलसमविशाललम्बहस्तो दुर्द्वारो
 मे साक्षी^{११} । अथवा त्रैलोक्यविदितपराक्रमस्य साक्षिणा किं
 कार्यम्^{१२} । एव^{१३} करिष्यामि । कुक्कुरखादितरोप मासखण्ड
 खादिष्यामि ।

(खादन् भ्रान्तः ।) हा हा बाष्पेण^{१४}भारितोऽरिम (वदित्वा
 विलोक्य) वः स्य मां ताडयसि । (विलोक्य ।)

१ G ति ।

५ G श्वगणेन ।

२ G न सह ।

६ G प्रतिभञ्ज्य ।

३ G इ विशेष कः ।

७ G अथ ऐरावतः प ।

४ G रगलमः—

८ G त समुत्त-

९ G comments ग्रामसूकरः कुक्कुरः, तस्य गलः कण्ठः, गगन-
 मुत्पतितेन मया श्वगणेन सह ऐरावतः प्रतिभञ्ज्यः गृहीतः समु-
 त्पतितमिङ्गिल इति उन्मत्तप्रलापः ।

१० G हनुमत् एषा मुसलसमविशाललम्बहस्ते दुर्द्वारे मे शक्तिः ।

११ G अथवा किं मम त्रैलोक्यविदितपराक्रमस्य शक्त्या कार्यम् ।

१२ G व तावत् करिष्ये ।

१३ G मालितोऽरिम बाष्पेण ।

दुष्टदारका^१ । यस्य वा कस्य वा भागिनेयः सत्वहः,
भीमसेनस्य घटोत्तच इव । अपि च शृणुय,

गृहीतशूना बहुवेपधारिण
शत पिशाचा उदरे वहन्ति^२ मे ।
शत च व्याघ्राणा निसर्गभीषण
मुखेन मुञ्चाम्यह महोरगान् ॥१६॥

कथं^३ मा वाधन्ते । प्रसीदन्तु दारकभर्तार । अस्य मास-
रण्डस्य कारणाद् मा मा^४ वाधध्वम् । (अप्रतो विनोक्त्य)
एष सत्वस्माकमाचार्य शूरनन्दी । यावदेनमु^५पसर्पामि ।
(इति धावति)

[एषे एषे दुष्टकुक्कुले । शुल्लभशगभ कवाल गण्डिअ
धावशि । दाशीण्वुत्त^१ कहिं गमिदिशशि । एषे दाणि
कवाल गिन्निअमिअ म सायिदुकामो अहिमुह आहायइ ।
इमिणा पत्थलेण दन्नाणि शे भजिइश । कह कवाल उडिमिअ
पत्ताअशि । उम्मत्ते दुष्टकुक्कुले ईदिशेण^६ णाम शूलत्तयेण
मए शह जि लाश प्लेशि । गामशूल गालुहिअ गगण-
मुप्पादिदेण शागलेण पडिभज्जिअ लावण थला गहीदे
शाक्खुदे तिमिद्धले । अइ एलएडलुक्ख^७ किं भणाशि—
अलिअ अलिअ त्ति । ए एषे मुशलशमविशाललम्बहत्थे
वइले मे शक्खी । यहव तेह्लोक्खिदिअपल्लकमइश
शक्खिणा किं कथ्य । एव^७ कलिइश । कुक्खिल्लादिअशेश
मशरएड सादिइश । हा हा मालिदोम्भि, यप्फेण मालि-

१ G —कभर्तार । वासुदेवस्य भागि ।

२ G स ।

३ G य पुनरपि मां ताडयन्ति । प्रहो ।

४ G मा ताडयय ।

५ G उपहराम । comments पूजयामि, अस्य नायिष्ये कपालमिति
शेष ।

६ F ण शूल ।

७ D ङव दाव क-

दोम्हि । के एरो मं तालेशि । दुद्धदाला ! जदशवा कदश
वा भायणेओ लु अहं, भीमशेणदश घटुकओ विअ ।
अविअ शुणाथ,

गहीदशला बहुवेशधालिणो
शदं पिशाआ उदले यहन्ति मे ।
शदं च वग्घाण णिशग्गभीशणं
मुदेण सुञ्जामि अहं महोलये ।

फहं मं वाहन्ति । पशीदन्तु पशीदन्तु दालअभट्टा । इमशरा
मंशरएडदश कालणादो सा मं वाहेइ । एरो लु अग्घाणं
आआलिए शूलनन्दी । जायं णं उवशप्पामि ।]

पाशुतः—अये ! अयमुन्मत्तकः इत एवाभियर्तते । य एवः,

निविंष्टोऽभक्तचित्रचीवरधरो रूक्षैर्निर्तान्ताकुलैः
केशैरुद्धतभस्मपां^१ मुनिचयैर्निर्माल्यमालाकुलैः^२ ।
इच्छिष्टाशनलोलुपैर्गलिभुजामन्वारयमानां गणै-
भूयान् ग्रामकसारसञ्चय इव भ्राम्यन् मनुष्याकृतिः ॥२०॥

उन्मत्तकः—^३यायदेनमुपसर्पामि (उपगृह्यते) । महासाधोक्षण्डालकुक्कु-
रस्य सकाशादग्निगतमेतत्^४ कपालं प्रतिगृह्णतु भगवान्^५ ।

१ D पाएडुनि-

२ C, II लावृत्तः, D-लावृत्तैः ।

३ C, D, E (पाशुपतमवलोक्य) याव-

४ G याद् मया अपि-

५ G भवान् ! भगवान् ! मस्तकेन वन्दामि :

[जाय यां उमशप्य मि । महाशाहुणो चण्ड न कुकुलश शशाशादो
अदि अदं एदं^१ कवालं पडिगण्डु मभव]

पाशुपतः—(वडांष्ट्रयेम) पात्रे प्रतिपाद्यताम् ।

उन्मत्तकः—महाब्राह्मण ! क्रियतां प्रसादः । [महावन्दन ! कलिअदु
पशादो ।]

शाक्यभिक्षुः—एष महापाशुपत एतस्य योग्यः । [एषो महाप सुवशो एदरस
लोसो ।]

उन्मत्तकः—(कपालिनमुपगम्य कगलं मूयो निक्षिप्य प्रदक्षिणीकृत्य वादयोः
पतिः) महादेव ! क्रियतां प्रसादः । एष तेऽञ्जलिः ।
[महादेव ! कलोअदु पशादो । एषो दे अञ्जली ।]

कपाली—^२अस्मदीयं^३ कपालम् ।

देवसोमा—^४एवमेतन् । [एवं एव]

कपाली—भगवत्प्रसादात् पुनरपि कपाली संवृत्तः । (प्रहोऽभिञ्जति ।)

उन्मत्तकः—दास्याः पुत्र ! विषं खाद । [दाशीएवुच ! विश खादेहि ।]
(कगलमाच्छिद्य गच्छति ।)

कराली—(मनुवृग्) एर^५ यमपुरुषो मे जीवितं हरति । अभ्यवपद्ये तां
भवन्ती ।

उभौ—भवतु ! आवां ते सहायी भवावः । [होदु । अग्दे दे सहाआ
होम ।]

(सर्वे रुन्धन्ति)

कपाली—भोः ! तिष्ठ तिष्ठ ।

उन्मत्तकः—रुग्माग्मां रुन्धन्ति । [किश्च म रुन्धन्ति ।]

कपाली—अस्मदीयं कपालं दत्त्वा गम्यताम् ।

१ D दं पडि ।

२ C प्रिये अस्म ।

३ E -दीयमिदं क-

४ G भगवन् एव-

५ C हन्त यम—, E -हन्त एष !

उन्मत्तकः—मूढ ! किं न पश्यसि, सुवर्णभाजनं खल्वेतत् । [मूढ ! किं न पश्यसि, शुवर्णभाजनं खल्वेतत् ।]

कपाली— एवंविधं सुवर्णभाजनं केन कृतम् ।

उन्मत्तकः—एतेन सुवर्णवर्णपटावृतेन सुवर्णकारा^१वृत्तेन कृतमिति भगवन् ! सुवर्णभाजनमिति भणामि । [एदिण शुवर्णव-
यगगडावुदेण शुवर्णकाराउत्तएण किदं त्ति भअवं ! शुवर्णभाजनं
त्ति भणामि ।]

शाक्यभिक्षुः—किं भणसि ।

उन्मत्तकः—सुवर्णभाजनमिति । [शुवर्णभाजनं त्ति ।]

शाक्यभिक्षुः—किमयमुन्मत्तकः । [किमयं उन्मत्तकः ।]

उन्मत्तकः—^२उन्मत्तक इति बहुश एतं शब्दं शृणोमि । एतद् गृहीत्वा दर्शयामि उन्मत्तकम् । [उन्मत्तकः त्ति बहुश एतं शब्दं शृणोमि । एतं गणेश इति शब्दं उन्मत्तकं ।] (कपालिने कपालं प्रयच्छति)

कपाली— (कपालं गृहीत्वा) अयमिदानीं कुड्ये नान्तर्हितः ! शीघ्रमनु-
गम्यताम् ।

उन्मत्तकः—लब्धप्रसादोऽस्मि । [लब्धप्रसादे हि ।]

(निष्क्रान्तो जवेनोन्मत्तकः ।)

१ G —कारेण कृतम्—

२ G The whole passage is given as सुवर्णं उन्मत्तकम् ।
सुवर्णं पुत्रा उन्मत्तकः । एतद् दत्त्वा दर्शयामि उन्मत्तकम् ।

शाक्यभिक्षुः—अहो आश्चर्यम् । परपक्षस्य लाभेनाहं परितुष्टोऽस्मि ।
[अहो अञ्छरिश्च । परवक्त्रस्व लाभेण अहं परितुष्टो हि ।]

कपाली— (कपालं परिद्वज्ज)

चिरं मया चरितमप्यिदं तपो
महेश्वरे भगवति भक्तिरस्ति^१ मे ।
तिरोहितः स तु सहसा मुखेन न-
स्त्वमद्य यत् कुशलि कपाल ! दृश्यसे ॥२१॥

देवसोमा—भगवन् ! चन्द्रसमागतमिव प्रदोषं भगवन्तं पश्यन्त्या
अद्यानन्दतीव मे दृष्टिः [मञ्चवं । चन्द्रसमागदं विश्व पञ्चोक्त
भगवन्तं पेषन्तीए अज्ज अणन्ददी विश्व मे दिट्ठो ।]

पाशुपतः— दिष्ट्या भवान् वर्धते ।

कपाली— नन्वभ्युदयो भवतामेव ।

पाशुपतः—(आत्मगतम्) सत्यमेतत्—नास्त्यदोषवतां भयमिति^२ ।
यद्यमद्य^३ भिक्षुर्व्याधमुत्तात्^४ परिभ्रष्टः । (प्रकाशम्)
यावदहमिदानीमेव सुहृदभ्युदयकृतमानन्दं पुरोधाय
भगवतः पूर्वस्थली^५ निवासिनो धूमवेलां^६ प्रतिपालयामि^७ ।
अथ चाद्यप्रभृति,

१ C अस्तु ।

५ A वं

२ CD तिश्चय-

६ C ल

३ D य व्याघ्र ७ C लां सम्भावयामि । अय- H धूमवेला ।

४ E त् कथमपि प-

८ C मि अद्य-

विरोधः पूर्वसम्बद्धो युवयोरस्तु शाश्वतः ।
परस्परप्रीतिकरः किरातार्जुनयोरिव ॥२१॥

(निष्क्रान्तः पाशुपतः ।)

कपाली— भो नागसेन ! यन्मयापराधः कृतः, तत् प्रमत्तहृदयं त्वामि-
च्छामि ।

शाक्यभिक्षुः—किमेतदप्यभ्यर्थनीयम् । किं ते प्रियं करोमि । [किं एव पि
अवश्यम् । किं देवि श्रेयम् ।]

कपाली— यदि मे भगवान् प्रसन्नः, किमतः परमहमिच्छामि^१ ।

शाक्यभिक्षुः—गच्छामि तावदहम् । [गच्छामि वाव अहम् ।]

कपाली— गच्छतु भवान् पुनर्दर्शनाय ।

शाक्यभिक्षुः—तथा भवतु । [तद्व होतु ।] (निष्क्रान्तः)

कपाली— प्रिये देवसोमे ! गच्छावस्तावत् ।

(भरतवाक्यम्)

शश्वद् भूर्यै प्रजानां बहवु विधिद्वितामाहुतिं जातवेदा
वेदान् विप्रा भजन्तां मुरभिदुहितरो भूरिदोहा भवन्तु
उत्तुक् तः स्वेपु^२ कर्मेष्वथमपि विगतव्यापदाचन्द्रतार
राजन्यानस्तुशाक्तिप्रशमितरिपुणा शत्रुमल्लो न लोकः॥२३॥
(निष्क्रान्तो ।)

मत्तविलासप्रहसनं समाप्तम्

१ After this मः^३

२ H देवान् वि- ।

३ H कर्मेष्वथ- ।

MATTAVILASA PRAHASANA
TRANSLATION

विरोधः पूर्वसम्बद्धो युवयोरगु शाश्वतः ।

परस्परप्रीतिकरः किरातार्जुनयोरिव ॥२२॥

(निष्क्रान्तः पाशुपतः ।)

कपाली— भो नागसेन ! यन्मयापराधः कृतः, तत् प्रसन्नहृदयं त्वामि-
च्छामि ।

शावयभिभूः—किमेतदप्यभ्यर्थनीयम् । किं ते प्रियं करोमि । [ॐ एव वि
अहमस्वणाञ्च । ॐ दे पिञ्चं करेमि ।]

कपाली— यदि मे भगवान् प्रसन्नः, किमतः परमहमिच्छामि^१ ।

शावयभिभूः—गच्छामि तावदहम् । [गच्छामि दाव अहं ।]

कपाली— गच्छतु भवान् पुनर्वर्शनाय ।

शावयभिभूः—तथा भवतु । [तह होडु ।] (निष्क्रान्तः)

कपाली— प्रिये देवसोमे । गच्छायस्तावत् ।

(भरतवाक्यम्)

शश्वद् भूत्यै प्रजानां वहतु विधिहुतामाहुतिं जातवेदा
वेदान् विप्रा भजन्तां सुरभिदुहितरो भूरिदोहा भवन्तु
उराक् तः स्वेपु^२ धर्मेऽवयमपि विगतव्यापदाचन्द्रतार
राजन्वानरनुशाक्तिप्रशमितरिपुणा शत्रुमह्लेन लोकः॥२३॥

(निष्क्रान्तौ ।)

भक्तविलासप्रहसनं समाप्तम्

१ After this भरतवाक्यम् ।

२ H देवान् वि- ।

३ H धर्मेऽवय-

MATTAVILASA PRAHASANA
TRANSLATION

MATTAVILASA PRAHASANA

OF

MAHENDRAVIKRAMAVARMAN

(At the end of benediction the Stage-Manager enters)

STAGE-MANAGER

May that divine Skull-bearer (Siva)
Of unfettered omniscience,
Himself a spectator and who dances
Seized of emotions and portraying sentiments
Comprising the course of the three worlds
By speech and dress by action and feelings
Grant thee glory that fills the bowl of Universe (1)

Ah! I have secured an agreeable means to cheer my senior wife who is offended on account of the younger lady, the assembly have asked me to put on a play. Now I will approach her *(Looking towards the tiring room)* Lady! Hither, pray!

(Entering)

ACTRESS *(Angrily)* Sir, after all these years have you come to stage the farce of the intoxicated brimming with the vigour of youth?

STAGE-MANAGER As you say, madam

ACTRESS Stage it then along with her, who is to be delighted by you

STAGE-MANAGER I am to stage it with you

ACTRESS Are you under her instruction?

STAGE-MANAGER It is so And, by doing that, you are to win great favour

ACTRESS It is only proper that you get it

STAGE-MANAGER Madam, why not it be so? Pleased with your performance the assembly will bestow its favour on you

ACTRESS (*Joyfully*) Yes! I have earned the pleasure of the assembly of honourable men!

STAGE-MANAGER Sure! You have earned it

ACTRESS In that case what reward shall I give you for this agreeable news?

STAGE-MANAGER No need for a repeated reward See—

What more is to be desired for by me, my Love!
After having seen thy face
Spreading the rays of smile,
With cheeks thrilled and eyebrows arched—
A rare sight indeed! (2)

ACTRESS What are you going to stage now?

STAGE-MANAGER You yourself have said it the farce of the 'Sport of the Intoxicated'

ACTRESS Even my anger seems to be biased towards this man and it makes me speak as I feel Sir, who is this poet who wins recognition by this work?

STAGE-MANAGER Pray, listen madam He is the great king, intent on the suppression of the sixfold category of enemies, subservient to the wishes of others by sharing the duties of primary elements, by name Mahendravikramavarman son of Simhavisnuvarman—the principal mountain of the continent of the Pallava race, who has won over all the feudatory princes by his prudence, who in valour and prosperity is an equal to Indra and who has humiliated Kubera by munificence befitting his prosperity Moreover—

Wisdom bounty mercy splendour
Courage, beauty and skill in arts,
Truth, prowess, honesty, modesty

And all such qualities together,
 Finding themselves without a home
 Tend on him the only one
 To protect them in Kali age
 As creatures reach the Primeval Being
 The Universal Cause at the end of the world. (3)

Further—

In him — a mine of gems
 with wise sayings of immense worth—
 Many a speech of lesser worth,
 Grow in value coming from the good (4)

ACTRESS Now why do you delay, sir! Surely the novelty
 of the piece warrants early action

STAGE-MANAGER As for me—

I with my wealth in music
 Was subdued by the narration of poet's worth,

(Behind the curtain)

Devasoma! My dear!

As this Kapalin with the wealth of bowl
 And the friendly wench, by wine! (5)

(Exeunt)

Prologue

(The Kapalin enters with a damsel)

KAPALIN *(Intoxicated)* Devasoma! Dear It is true that
 austerities grant grace For, you have gained a rare
 elegance in no time by performing the highest auste-
 rity Thus—

Thy face is sprung with beads of sweat,
 Thy quivering eyebrows arch,

Sportive thy gait, causeless smiles,
 And thy accents indistinct,
 The pair of eyes with reddish tinge
 With rolling pupils, ends languid,
 Tresses land on shoulder's end,
 Their garland strings untied (6)

DEVASOMA Revered Sir, you speak of me as though I am drunk, I am drunk !

KAPALIN What do you say, madam ?

DEVASOMA I am not saying anything

KAPALIN Am I intoxicated ?

DEVASOMA. Revered Sir, the ground is revolving, —revolving ! I am about to fall down Support me now

KAPALIN Dear, be it so (*In trying to support he falls down*)
 Dear Somadeva ! Why are you angry with me ? You keep away when I reach to support you

DEVASOMA Indeed Somadeva is angry, she keeps away from you even if you try to pacify her by bowing your head before her

KAPALIN Surely you are Somadeva (*Thinking*)
 No ! Devasoma

DEVASOMA Revered sir, indeed Somadeva is so favourable a lady to you that you cannot call me by my own name

KAPALIN Madam, my drunkenness is at fault which caused this slip in words

DEVASOMA Fortunately you are not !

KAPALIN : How the vice of liquor has seized me ! Well ! Well !
 From today onwards I will abstain from drinking

DEVASOMA Revered sir, don't interrupt your penance by breaking vows on my account (*Falls at his feet*)

KAPALIN (*Joyfully lifting her up and embracing*) Dhrrna,
 Dhrrna ! Reverence to Siva ! O my dear !

Take to wine and gaze at beloved's face,
 Don the natural, yet loathsome, dress
 Long lived be the Lord of Pinaka bow,
 Who thus proclaimed the way to Liberation (7)

DEVASOMA Revered sir, you should not say like that The
 Buddhists describe the path to liberation differently

KAPALIN My good lady! They are heretics : For—
 Having accepted by logical reasoning
 That effect undoubtedly resembles its cause
 Miserable as they are, they contradict their doctrines
 Conceiving pleasure as effect of pain (8)

DEVASOMA God forbid! God forbid!

KAPALIN God forbid! God forbid! Those sinners who
 torment living beings by forcing them to practise
 celibacy, shave off hair, wear filth, fix time for meals
 and don impure garments, should not be referred to
 even by way of reproach Hence, I would like to
 wash by wine my tongue, made impure by the reference
 to the heretics

DEVASOMA So, now we shall go to another liquor shop

KAPALIN Dear, be it so

(Both walk around)

KAPALIN Wonderful indeed is the great prosperity of Kanci,
 with the sounds of drum getting confused in the din
 of the roaring clouds which rest on the pinnacle of
 temples, the market of flower-garlands serving as a
 model for the season of Spring, the tinkling girdles of
 fair damsels proclaiming the triumph of Cupid
 Moreover—

What those venerable sages conceive—
 They who know the truth behind—

As bliss, unsurpassed endless unique
 Here it is found all complete,
 But stranger! it is sensual, indeed!
 To be enjoyed through the senses (9)

DEVASOMA *Revered sir Goddess Liquor is as faultlessly
 sweet as Kanci*

KAPALIN *Look! Look my dear! This liquor shop emulates
 the grace of a sacrificial ground Here the signpost
 forms the sacrificial post, liquor the Soma juice,
 drunkards the priests, cups the bowls, condiments like
 roasted meats the oblations, talks of the intoxicated
 the Yajur mantras, their songs the Soma hymns,
 leathern bags the sacrificial ladles thirst the fire, and
 the keeper of the shop the patron of the sacrifice*

DEVASOMA *And our alms here would form the portion set
 apart for Rudra*

KAPALIN *How beautiful the sportive dances of the intoxi-
 cated, who follow the beats of drum, exhibit the
 diverse alterations of gesture speech and eyebrows-
 support with raised hands the upper garment that
 slips down, lose the rhythm the moment they try to
 put back the garment to its place and throw the neck-
 laces into disorder*

DEVASOMA *Ah! The master is a connoisseur!*

KAPALIN *This goddess Liquor poured into the cup repre-
 sents indeed the rejection of embellishments, the
 reconciliation of lovers in quarrel the prowess of
 youth and the essence of amorous play In short—*

*Incorrect indeed what they say
 That fire from Siva's third eye
 Burnt to ashes the form of Kama
 But, liquefied into oil by heat
 Oh dear! it inflames the mind perforce (10)*

DEVASOMA Revered sir, it is possible . The Lord of the world intent on doing good would not destroy the world

(Both drum on their cheeks)

KAPALIN Madam! Give us alms!

(Behind the curtain)

Revered sir! Here is alms! Pray, accept it, sir

KAPALIN Here I accept Dear, where is my skull?

DEVASOMA Me too could not find it

KAPALIN *(Thinking)* Ah! I guess that it was left forgotten in that liquor shop Well, let us go back and look for it

DEVASOMA Revered sir, it is sinful not to receive the alms offered with respect Now, what shall we do?

KAPALIN In accordance with the law of contingency in calamity, take it in the cow's horn

DEVASOMA Revered sir, so be it *(Accepts)*

(Both walk around and search)

KAPALIN Why, I could not see it even here *(In despair)*
O Mahesvaras! O Mahesvaras! Have anyone amongst you seen my alms-bowl? What do you gentlemen say?—'We didn't see it' Alas! I am undone! My penance is lost By what shall I now become a Kapalin Oh, misery!

The virtuous one who always served
Me in my drinks, meals and sleep!
Now that its absence, for good, from me
Disheartens, as of a worthy friend (11)

(Falls down and beats his head) All right! It is just a token I am not yet stripped off the title Kapalin
(Stands up)

DEVASOMA Revered sir, who could have taken the bowl?

KAPALIN Dear, I guess, either by a dog or by a Buddhist mendicant since it contained roasted meat

DEVASOMA Then let us go about the city of Kancī in search of it

KAPALIN Yes, my dear!

(Both walk around)

(Then enters a Buddhist Monk with a bowl in his hand)

BUDDHIST MONK Wonderful indeed is the bounty of our lay brother Merchant Dhanadasa which excels those from all other sources. From him I obtained this alms-meal with a rich variety of fish and meat having an agreeable colour, smell and taste. Now I will go to the royal monastery. *(Walking about to himself)* Ha! the venerable Tathagata who is extremely compassionate has favoured the congregation of monks by prescribing for them lodging in palatial buildings, sleep in couch with well made bed spreads, eating in the forenoon, savoury beverages in the afternoon, chewing betel with five fragrant spices and wearing fine soft garments, but why is it that possession of women and drinking of liquor not prescribed by him? How could the omniscient fail to see that? I am sure that those lazy wretched elders must have blotted out from the canonical books the ordinances regarding women and drinking of liquor to spite us, the youngsters. From where can I procure an uncorrupted original text? Then by making known to the world the complete teachings of the Buddha I shall do service to the congregation of the Buddhists.

DEVASOMA Look, revered sir, look! There a man in red garments is hurrying along this main road crowded with trusted folks, with his limbs shrivelled, eyes cast on both sides and stealthy steps.

KAPALIN Dear, it is true! And what is more, there is something in his hand concealed by the clothes.

DEVASOMA Revered sir, we may catch hold of him and find out

KAPALIN Lady, we will (*Approaching*) O Monk! You stop!

BUDDHIST MONK Who is it that addresses me like this (*Looking back*) Aye, it is that scoundrel Kapalin who lives in Ekamra Well I should not become the target of his drunken pranks (*Hurries along*)

KAPALIN O dear! Now I got the skull His fright and the hurry on seeing me are clear evidence for the theft (*Runs forward and blocks his way*) Ha! Rascal! Where will you go now?

BUDDHIST MONK O Brother Kapalin! Don't be like that! What is this? (*To himself*) Ha! What a beautiful sister

KAPALIN O Monk! Now you shall see! I want to see that thing hidden by your hands under the robe

BUDDHIST MONK What is there to be seen! It is just an alms-bowl

KAPALIN That is why I want to see it

BUDDHIST MONK O Brother! Don't be like that It should always be concealed

KAPALIN Sure! That is why the Buddha has ordained you to wear so much clothes—for such hiding purposes

BUDDHIST MONK Yes, that is true!

KAPALIN This is that "concealed truth" I would like to hear about 'the real truth'

BUDDHIST MONK Well enough with your jokes! The alms hour is passing I am on my way (*Walks away*)

KAPALIN Ah! Scoundrel! Where do you go? Give me the skull (*Seizes the end of the robe*)

BUDDHIST MONK Reverence to the Buddha!

KAPALIN Rather say 'Reverence to the man who promulgated the science of theft' Or perhaps to the Buddha

may be superior to Kharapata in this field Why—

He, ere the very eyes of Brahmins,
Has built a treasure of canons
Gathering the ideas from Mahabharata
As also from texts on Vedanta (12)

BUDDHIST MONK May the sin be forgiven

KAPALIN How could then the sin of such a well behaved
monk not be forgiven!

DEVASOMA Revered sir, you seems to be tired This Skull
could not be easily obtained So drink some liquor
from this cow's horn and you may quarrel with him
with new-found strength

KAPALIN Yes! So be it

(Devasoma gives liquor to the Kapalin)

KAPALIN Dear, you too must remove your fatigue

DEVASOMA Yes, your reverence! *(She drinks)*

KAPALIN This fellow has offended us But our doctrine
lays stress on sharing So give the rest of it to the
revered teacher

DEVASOMA As you command, your reverence! O sir, take
this

BUDDHIST MONK *(To himself)* Ah! What a facile good
fortune! The trouble is that other folks will see
(Aloud) Lady, don't—it is not proper for us *(Licks
the corner of the mouth)*

DEVASOMA Go to hell! How could you have such luck

KAPALIN His words falter for they stand against his desire

BUDDHIST MONK Don't you have pity on me even now

KAPALIN If I have pity how could I be 'free from passion'

BUDDHIST MONK Then if you are free from passion you
should also become free from anger

KALPAIN I shall be free from anger if you would give me
my property

BUDDHIST MONK What is your property?

KAPALIN The skull

BUDDHIST MONK What! Skull?

KAPALIN He says 'What, skull?' Or, perhaps, it is only
proper

Thou, the son of one who conceals
Out of delusion, expansive things
Earth, ocean, mountains—seen by all
Arn't adequate to conceal a small bowl (13)

DEVASOMA Revered sir! He won't give it away by simple
coaxing So we shall tear it off from his hands and go

KAPALIN Dear, I will (*Tries to snatch it away*)

BUDDHIST MONK Get lost, you wicked Kapalin! (*Pushes
him off by hand and licks him*)

KAPALIN Ah! I have been knocked down!

DEVASOMA O son of a slave, you are dead! (*Tries to pull
his hair and falls down getting no hold*)

BUDDHIST MONK (*To himself*) Worthy is the wisdom of
the Buddha! It is he who has provided for shaving off
the head (*Aloud*) Get up, you sister, get up! (*He
helps Devasoma to rise*)

KAPALIN Look at Mahesvaras! Look at! The hand of my
beloved is being taken by this scamp Nagasena who
claims himself to be a monk!

BUDDHIST MONK O Brother, don't you say so! Compassion
to those who fall in distress is just our religious
duty

KAPALIN Is this also the law of the omniscient one? Was I not the one who fell down first? Well, what purpose would it serve. Now the skull of your head will become my alms bowl

(All scuffle together)

BUDDHIST MONK Oh, misery! misery!

KAPALIN O Mahesvaras! Look, Look! This scoundrel feigning to be a Monk wails himself after stealing my alms-skull. Well, I will also bewail. 'An outrage on Brahmin, an outrage on Brahmin!'

(Then enters a Pasupata)

PASUPATA O Satyasoma, why do you bewail?

KAPALIN O Babhrukalpa! This scoundrel Nagasena claiming to be a monk has stolen my alms skull and refuses to give it back

PASUPATA *(To himself)* What I ought to do has already been done by the Gandharvas, for this scoundrel

Like a cow being led by a handful of fodder

Lures my beloved—that slave of a barber,

Showing a few shells covered by his robe (14)

So I shall trounce the enemy by encouraging the proxy
(Aloud) Oh, Nagasena, is it so as he says?

BUDDHIST MONK Oh sir, you too talk like this! Abstinence from taking things not offered is our moral precept, abstinence from vain talk is our moral precept, *abstinence from breach of celibacy is our moral precept*, abstinence from destroying life is our moral precept, abstinence from untimely eating is our moral precept. I take refuge in our Buddhist precepts.

PASUPATA O Satyasoma! Such is their rule of conduct What is your answer to this?

KAPALIN Why, our code of conduct is that we should not speak falsehood

PASUPATA Both are in order What means is there to decide the issue?

BUDDHIST MONK What reason is there to suppose that a monk who follows the precepts of the Buddha will take a liquor bowl?

PASUPATA But one adducing mere reason could not establish the fact by simple assertion

KAPALIN When it is perceptible, mere statement of reason is of no purpose

PASUPATA What? It is perceptible?

DEVASOMA Venerable sir, the skull is in his hands hidden by the robe

PASUPATA You heard it sir?

BUDDHIST MONK Revered sir, this skull does not belong to another

KAPALIN Now then, show it!

BUDDHIST MONK All right! (*Shows*)

KAPALIN Look Mahesvaras! Look at, the unjust action of the Kapalins and the virtuous conduct of this Buddhist monk

BUDDHIST MONK Abstinence from taking things not offered is our moral precept (*He repeats the same rules of conduct as before*)

(*Both dance*) \

BUDDHIST MONK Oh fie! He dances at a time when he should be ashamed!

KAPALIN Ha! Who is dancing? (*Looking at all sides*) Surely he must be imagining me dancing when the creeper of

my delight sways in the Malaya breeze at the sight of
my Skull which was given up for lost

BUDDHIST MONK Venerable sir! Why don't you see it? O
venerable one! You just ask This is its colour

KAPALIN What is there to be spoken of? Have I not seen it?
This skull is blacker than a crow!

BUDDHIST MONK Hence you yourself admit that this is
mine

KAPALIN True, I admit your skill in changing colours See—
This cloth at first, by nature, partook
Of the whiteness of the lotus fibre
Now you, of unthinkable feats, have made it
Into coppery red of the early dawn (15)

Moreover—

Encompassed both in and out
By yellowish red, sticking fast,
The skull bowl once it reaches you
How could be then untinged? (16)

DEVASOMA Alas! I am undone, unfortunate as I am Possessed of all good qualities, splendid as the skull of the lotus-seated god, having the appearance of the full moon and with the everlasting smell of liquor, this has come to such a state by the touch of this fellow's untidy robes

KAPALIN Dear, don't worry yourself It will be purified again It has been said that even bigger things get purified and freed from defilement through expiatory rites For example—

Our Lord bearing the crescent on his forehead
Having recourse to this great penance with
devotion,

Was freed from the sin of cutting Brahman's head
 That leader of divine beings,
 Having killed Trisiras, the son of Tvastar
 Regained merit with his misery subdued,
 By performing a hundred sacrifices (17)

Oh Babhrukalpa, is it not so?

PASUPATA What you have said is true to the scriptures

BUDDHIST MONK Well! The colour was changed by me
 But who has made its shape and size?

KAPALIN Indeed, you people are the progeny of Maya's son!

BUDDHIST MONK How long shall I wrangle with you! You
 take it

KALPAIN Surely, even the Buddha has thus exercised the
 perfection of liberality

BUDDHIST MONK In this plight what will be my protection?

KAPALIN Of course, the Buddha the law and the Monkhoo

PASUPATA This dispute cannot be settled by me Let us go
 to the court

DEVASOMA Revered sir, if it is so, then good bye to the
 skull!

PASUPATA What do you mean?

DEVASOMA Why, this man with an abundance of wealth
 accrued from several monasteries could fill the mouths
 of court officials as he pleases For me, the maid of
 of a poor Kapalin whose sole possession is the slough
 of a snake, what wealth have I to enter the court?

PASUPATA It is not so

Not crooked, of heavy weight,
 Firm, yet tender, of noble birth,
 Justice they uphold, those good men,
 As pillars support the lofty mansions (18)

KAPALIN Enough with this An honest man has nothing to be afraid of

BUDDHIST MONK Revered sir, you just lead the way

PASUPATA Certainly

(They all walk about)

(Then enters a madman)

MADMAN There is that wicked dog You run off with a skull full of roasted meat Son of slave! where are you going? Now he comes towards me dropping the skull and intent on biting me *(Looking around)* I will smash his teeth with this stone What! You run off leaving the skull? The crazy wicked dog that you are why are you angry with me for such bravery! The ocean having reached upto the sky on the back of a domestic pig smashed Ravana and seized the sea-monster the son of Sukra! Hallo, castor oil-plant! what do you say? Untrue Untrue! But this frog with paws as big as a mace is my witness Or, perhaps there is no need for a witness for one whose valour is known in all the three worlds I will do this I will eat the piece of meat left over by the dog *(Eats it and becomes crazy)* Alas! I am killed! I am killed by tears *(Weeps and looks around)* Who is it that beats me! *(Looking)* You wicked boys! I am the nephew of what is his name, as Ghatotkaca was of Bhimasena Further you listen

A hundred fiends with different forms
Holding pikes, my belly holds,
With hundred tigers that terrify
From mouth I spit out great serpents (19)

How they trouble me! Be pleased youngmen, be pleased You don't trouble me on account of this piece

of meat. (*Looking ahead*) Why, there is our preceptor Suranandia. I will approach him (*Runs up*)

PASUPATA Hey! This lunatic comes hither. He is—
Wearing a robe of spotted rags used and cast off,
The hair rough, dishevelled and full of ash and dust
Yet wearing garlands—the remains of offerings,
Flocks of crows do tend on him for leavings,
A heap of village litter that moves in human form
(20)

MADMAN I will go to him. (*Approaching*) Venerable sir,
please accept this skull which I have obtained from a
most respectable dog belonging to a Candia.

PASUPATA (*Casting a glance*) Let it be given to a worthy
recipient,

MADMAN O revered Brahmin, be pleased with me

BUDDHIST MONK This revered Kapalin is worthy of it

MADMAN (*Approaching the Kapalin, placing the skull on the
ground and falling at his feet after going around him
from left to right*) O great god! Be pleased. Here I
raise my hands in salutation

KAPALIN Our skull!

DEVASOMA Yes, it is so!

KAPALIN By the grace of god once again I have become a
Kapalin. (*Wants to take it*)

MADMAN You son of a slave! Eat poison! (*Snatches away
the skull and goes on his way*)

KAPALIN (*Pursuing*) This messenger of Yama is taking away
my life. You both help me!

BOTH Yes, both of us will help you

(*All of them block the way*)

KAPALIN Hey! You stop, stop!

MADMAN Why do they stop me?

KAPALIN You give our skull and be off

MADMAN Fool! Why don't you see? This is a golden bowl

KAPALIN Who is it that made such a golden bowl?

MADMAN Revered sir, I call it a golden bowl since it was
made by the brother in law of the goldsmith who dons
a gold coloured robe

BUDDHIST MONK What do you say?

MADMAN It is a golden bowl

BUDDHIST MONK Is he a madman?

MADMAN I hear the word 'madman' oftentimes. You take
this and show me the madman (*Hands over the skull
to the Kapalin*)

KAPALIN (*Taking the bowl*) There he is just behind the
wall. Make haste and follow him

MADMAN I am pleased

(The madman retires in haste)

BUDDHIST MONK O wonderful! I am delighted at the gain
of my opponent

KAPALIN (*Embracing the skull*)

For long have I done penance unbroken,
Intact is my devotion to holy Mahesvara,
O blessed skull! since you are seen, to my joy,
Now, He has just gone to oblivion (21)

DEVASOMA Revered sir my eyes are delighted now when I
behold you like the evening in conjunction with the
moon

PASUPATA Fortunately you are well off

KAPALIN Indeed, sir, the success is yours

PASUPATA (*To himself*) It is true that the innocent has
nothing to be afraid of, for the monk has just been

saved from the jaws of tiger (*Aloud*) Now I go to
 await the 'smoke hour' of the god of the eastern shrine
 having taken to my heart the joy at the success of the
 friend Henceforth—

May your dispute, fore ordained,
 Be everlasting, a source of mutual joy,
 As that between Kirata and Arjuna (22)

(*The Pasupata retires*)

KAPALIN O Nagasena, since I have offended you I beseech
 you to forgive me

BUDDHIST MONK What is there to be sought for? What
 shall I do to please you?

KAPALIN If your Reverence is pleased with me what more
 shall I seek for?

BUDDHIST MONK I am on my way

KAPALIN Good bye, sir We shall meet you again

BUDDHIST MONK So be it (*Exit*)

KAPALIN Dear Devasoma! Let us go

(*Epilogue*)

May the sacred fire ever carry oblations
 Bestowed on it for the good of mankind
 May the Brahmins take recourse to Vedas,
 May the kine give milk in plenty,
 And as long as there are moon and stars
 Let men intent on their duty, bereft of all distress,
 Be under the sway of a worthy king
 In *Sa truralla* who extinguished foes by might (23)

(*Exeunt both*)

The end

NOTES

Vyaptavanibhajanam etc Here there is an allusion to the author's title *Avanibhajana* which is so dearly used by him in his inscriptions (See introduction, p 11)

Yauvanagunabhara etc The phrase contains two of the author's titles *Gunabhara* and *Mattavilasa* mentioned in his inscriptions. (See introduction p 12) One of his inscriptions read

*Gunabhara namani rajani
Anena lingena lingini jnanam
Prathanciraja loke
Vipaksavrtteh paravrttam*

This has been rendered as 'while the king called *Gunabhara* is a worshipper of the linga, let the knowledge which has turned back from hostile (*vipaksa*) conduct be spread for a long time in the world by this linga'

Sangitadhanah etc This epithet ascribed to the Sutra-dhara is also suggestive of the royal author's talents in music *Gandharvasastra* has been mentioned in the very first line of his Mamandur inscription The words '*apraptapurvannirvestu radyasravanakrtativat*' and '*kanthasrutigunavasadhanasampadah*' etc, occurring in the inscription seem to suggest that he wanted to achieve what was not achieved before in the realm of music The title *Sankirnajati* (see introduction p. 12) was perhaps assumed by him since he has invented a particular method of musical time It may also represent a mixed *raga* wherein traces of two or more *ragas* are discernible.

Dhrrna dhrrna namah etc The word is used in the sense of some sort of blessings Manuscripts give various forms for this as—*dhrrna dhrrna* and *dhirna dhirna* The usage seems to be peculiar to the Saivites of the Kapalika sect Ms G notes *dhirna dhirna namah sivayeti tesam samaye asih* *

Peya sura etc The verse occurring in our play has been ascribed to Bhasa by Somadeva in his *Yasastilaka*. This however does not deprive the authorship of the verse to Mahendra vikrama since anthologists are often found to depend on their memory in ascribing verses to authors.

Esa surapano yajnavatavibhutim etc The liquorshop is here compared to a sacrificial ground. *Yupa* is the sacrificial post to which animals are tied before killing them for sacrificial purposes. *Soma* juice forms an offering of drink. *Rviks* are those priests who perform the rites. *Camasa* is a ladle used in sacrifices. *Havis* are specially cooked offerings of solid foods. Directions and ritual formulae are compared with the wild utterances of intoxicated men who frequent such shops. Their gay songs are likened to *Sama* hymns sung at sacrifices. The manager of the shop is conceived as the chief patron who causes the sacrifice to be conducted by providing facilities.

Rajavihara etc According to Hieun Tsang the city of Kanci was about six miles in circumference. He notes that there were more than a hundred Buddhist monasteries with more than ten thousand Teravadin monks. To the south of the city there was a large monastery where the eminent men of the country used to assemble. Scholars hold that this monastery may be identified with the *Rajavihara* referred to by the Sakyabhiksu in our play.

Ekampavasi etc Ms. G comments *Ekampavasi ekampakhya siva-setre vastum silam asya*. That our author is familiar with the locality is evident from the presence of one of his inscriptions found in a pillar situated inside the temple. The pillar is carved in the typical Mahendra style.

Samvrtasatyam etc The *Kapala* makes fun of the distinctions entertained by some schools of Buddhists between *samvrtasatya* literally truth in concealment or relative verity and *paramarthikasatya* or transcendental or noumenal reality.

Namah Kharapataya etc Kharapata as an author of the science of thieving is known since the time of *Arthasastra*. It is only reasonable to suppose that Mahendravikrama has quoted the tradition. The tradition of making Kharapata the guardian deity of thieves is a fairly old one and Bhasa also in *Carudatta* has mentioned him. It has been suggested that he is identical with Muladeva or Karnisuta the famous character mentioned in old Indian literature.

Yena mundanam ħrstam etc Buddhist monks have to shave off their heads according to their canons. Now it has come as a blessing for Nagasena when Devasoma tries to seize hold of his hair in her fury. She falls down in the attempt since there is nothing to seize upon.

Priyatamapanigrahanam etc, The word '*panigrahana*', literally means 'taking of the hand', though it is generally used to denote marriage in which the bridegroom has to take the hands of the bride as enjoined by the rites. Here the Kapalin plays on the popular sense of the word to embarrass the Buddhist monk who took the hands of Devasoma out of compassion. Buddhist monks should practise celibacy.

Yad asmabhih etc This seems to be a proverbial phrase taken from an *anustubh* verse. The Pasupata on seeing his own consort being seduced by the Kapalin, makes this observation.

Śikṣapadam etc There are 'ten articles of discipline' ordained for the Buddhists. Here the Bhikṣu repeats five out of the ten to clear himself of the imputation cast on him by the Kapalin. He suggests that he is a firm follower of the Buddhist canons.

Pitamahasiṛaccheda etc The reference is to a legend in Hindu mythology. According to it once Brahman offended Śiva who assumed his terrible phase as Bhairava and cut Brahman's head by his thumb nail. It is the skull of that head which he carries with him in his phase as Kapalin.

God Indra killed Vṛtra the tripple-headed son of Tvastar. The Vedic poets often praise Indra for this action.

Both these gods had to perform expiatory rites to absolve themselves of the sin incurred by them

Pasyantu pasyantu Mahesvaras etc Dr L. D. Barnett remarks "This speech in the printed edition is assigned to the Kapalin, obviously by error. He assigns it to Pasupata in his translation. But the present editor is for retaining it according to the printed edition. The Kapalin is sure that the bowl concealed by the cloths of the Buddhist belongs to him despite the difference in its colour. So he makes a derisive remark like this. All the manuscripts support this view. Moreover, it is for the third time that the Kapalin addresses the Mahesvara in an effort to establish the injustice done by the Buddhists. *Mayasantiuna* etc. There is a pun on the double meaning of the word Maya. The name of Buddha's mother is also given as Maya. The word also denotes illusion in the context thereby suggesting that the Buddhists are jugglers.

Danaparamita etc. It means 'Perfection of bounty' which is the first among several such perfections ascribed to the Buddha. The Sakyabhiksu here is ready to hand over his own bowl to the Kapalin just to be relieved of his trouble when the latter compliments the former comparing his act to *danaparamita*. A note of sarcasm also is hinted at by his words.

Gramasukara etc. Ms. G gives the following comments: *Gramasukarah kukkurah tasya galani kantham gaganam utpatis tena maya svaganena saha Airavatam pratibhanyja grhitah sasutah timingala iti unmattapralapah*

Bhagineyah etc. Ghatotkaca was the son of Bhimasena and not his nephew as contended by the lunatic. Here he shows his ignorance and confusion regarding the characters of the Epics. According to Ms. G the lunatic claims himself to be the nephew of Vasudeva.

Javad enam upasarpami etc. Ms. G gives a different reading and comments: *javad enam upalarami pujaami Asya rajase*

kapalam itī sesah ' After this the words '*Bhaga an, mastakena vandamī*' occur

Candrasamagatam etc Here the Kapalin with his dark body smeared all over with gray ashes is compared with the gray evening atmosphere and the white skull to the moon. Saiva mendicants smear their body with ashes consisting of burnt cow dung in lieu of ashes from cremation grounds. This is to emulate Siva who wears the ashes collected from cremation grounds.

Purīasthah etc The reference is to the neighbourhood of the Ekamranatha temple at Kanci where the deity installed is Siva. This is also referred to earlier by the Buddhist when he remarks that the wicked Kapalin is a resident of Ekamra.

Dhumavela etc Pasupatas are supposed to haunt the cremation grounds as ordained by their spiritual disciplines. Such grounds are often located to the immediate vicinity of Saiva temples.

Virodhah etc The story of Arjuna's penance which results in a fight between him and Siva who assumes the form of a Kīrāta to test his devotee is alluded to here. The dispute ends with a happy note since both the parties are satisfied at the outcome of the issue.

Satrumallena etc The epilogue of the farce mentions yet another title of our author as *Satrumalla* (see introduction p. 12). Mahendravarīkrama has scooped a cave temple at Dalavanur called Satrumallesvara named after his title.

MATTAVILASA TIPPANAM

[This metrical commentary or tippanam in 41 verses is an elaborate discussion on the first stanza of Mattavilasaprahasana. It has been pointed out that the Cakyars of Kerala used to put on the farce in a peculiar way using the verses from the Kumarasambhava of Kalidasa to enact the introductory portion of the adapted version. This tippanam composed by an anonymous author, who probably was a member of the Cakyar community, refers to the various verses of Kumarasambhava pointing out the different emotions suggested by them. It is composed for the benefit of the practising Cakyar.]

This is obtained from a palm leaf manuscript with the register number 17946 preserved in the Oriental Research Institute and Manuscripts Library of the Kerala University. The script is Malayalam. The manuscript is roughly 300 years old. It is written on a single leaf, twenty inches long and having a width of two inches. This is perhaps the only manuscript of the work now available.

The work was originally noticed by the present editor in the pages of the Journal of Oriental Research Institute and Manuscripts Library of the University of Kerala, Vol XIX No 1 2, pp 7-17]

मत्तविलासटिप्पणम्

अविघ्नमास्तु । अत्र मत्तविलासे भाषेत्यादि । ¹

कामर्ध्यंसी व्योमकेशः कपालीत्युदितदिशवः ।
श्रेयो दिश्याद् व्रतालम्बी दिव्यसुपुरेश्वरः ॥ १ ॥

अद्वितीयदिशवस्त्वस्मिन् लोकानुद्भाव्य मायया ।
नानाभूतानि तच्चेष्टा द्रष्टृत्वं च नष्टययम् ॥ २ ॥

अतस्त्रैलोक्ययात्रायाः प्रवृत्तेर्नृत्तरूपता ।
कृतकत्वादद्भुतत्वादारोप्येश्वररूपता ॥ ३ ॥

समर्प्यते प्रवृत्तोश्च कर्त्तृनिष्ठतया सदा ।
नानाभूतात्मनस्तस्य नर्त्तकत्वञ्च सिध्यति ॥ ४ ॥

अतस्सुरनराश्चादि भूमिकामवलम्ब्य यः ।
तदवस्थानुकारेण नृत्यतीत्युदितं भवेत् ॥ ५ ॥

अस्य सामान्यनृत्तेन साम्यं भेदश्च कथ्यते ।
भाषा लोकेषु राज्येषु भूतेषु च पृथक् स्थिता ॥ ६ ॥

-
1. भाषावेपथवपुःक्रियागुणकृतानाश्रित्य भेदान् गतं
भाषावेशवशादनेकरसता त्रैलोक्ययात्रामयम् ।
नृत्तं निष्प्रतिबद्धबोधमहिमा यः प्रेक्षकश्च स्वयं
सन्धातावनिमाजनं दिशु वो दिव्यः कपाली दशः ॥

यरत्राभरणमात्यादिवेषो भिन्नस्ततस्तत ।
 यपुषा कृष्णपीतादिवर्णतो बहुधा भिदा ॥ ७ ॥
 स्थूलमध्यशूलादिप्रमाणैरपि भूयश ।
 केचिद् बहुमुखान्तत्र बहुग्राहास्तथा परे ॥ ८ ॥
 बहुनेत्रा परे केचिदेकपादादिवैकृता ।
 चतुष्पादा परे केचिदुरगा पक्षिण परे ॥ ९ ॥
 स्तनकेशादिचित्राणि सुकुमाराणि कानिचित् ।
 रूपाणि उमशुद्धादिभीषणान्यपराणि च ॥ १० ॥
 इत्यवान्तरभेदाच्च यपुषामप्रमेयता ।
 गमनादत्रियाऽसरया प्रतिव्यक्तियिभेदिनी ॥ ११ ॥
 सत्त्व रजस्तम इति गुणा भाषात्रिभूषिता ।
 तद्भेदाश्रयना भावा बहुधा चित्त्रित्रिया ॥ १२ ॥
 ज्ञानधर्मादयस्सत्त्वरिकारात्रिदशाधिका ।
 राजसा कौण्डिन्त्या असुरादिसमाश्रिता ॥ १३ ॥
 तामसा मोहनिद्राया राक्षसादिसमेधिता ।
 येषासम्मेलने भाषा अनन्तास्समुदाहृता ॥ १४ ॥
 क्वचिस्तस्य क्वचिद्भेद क्वचिन्माह क्वचिद्भयम् ।
 क्वचित्त्रोध क्वचिरलोभ क्वचिन्निद्रानृत क्वचित् ॥ १५ ॥
 क्वचिन्मद क्वचिन्मोद क्वचित्स्नेह क्वचिद्भ्रमः ।
 प्रतिलोक प्रतिजर्ण भाषाशेषस्य वैभवान् ॥ १६ ॥
 आश्वादात्तत्र तत्रैव तस्य तस्य निरन्तरम् ।
 लोभ्यात्रामयन्नुत्तमनेरसता गतम् ॥ १७ ॥
 रत्यादीना प्रतिव्यक्तिभेदात्तपोषाननन्तता ।
 व्यतिरेकाऽस्य सामान्यदृष्टाद्वयरसात्मनः । ॥ १८ ॥

“त्रैगुण्योद्भव”² मिन्यादि वक्तुश्चैतन्मतं कवेः ।
 एवं भूतानि तच्चेष्टा रूपं नृत्तं च शङ्करः ॥ १६ ॥
 द्रष्टा च त्वयमेवेति व्यतिरेकोऽस्य पूर्वतः ।
 द्रष्टुश्च कोपहर्षादिविकाराङ्गोऽस्य तु ॥ १७ ॥
 माया तत्कार्यमोहादिप्रतिबन्धविचर्जितः ।
 प्रलोभमहिमेवायं सच्चिदानन्दविग्रहः ॥ १८ ॥
 एवं यशःप्रदानेऽस्य कल्यत्वं च समर्थितम् ।
 पूर्वसिद्धयः नाट्यस्य शिव एव प्रवर्तकः ॥ १९ ॥
 स्वयन्ताण्डयनिर्माता देवी लास्यप्रवर्तिका ।
 इति तत्र पूता चास्य मंगूहीता कपालिनः ॥ २० ॥
 “ताण्डयनटनं नाटयं लास्यं नृत्तञ्च नर्तनं”³
 इति नृत्तपदेनात्र नाटयमेवाभिधीयते ॥ २१ ॥
 त्रैलोक्योत्सवरूपस्य नृत्तस्यायं प्रवर्तकः ।
 इति नृत्तत्वमारोप्य कथ्यतेऽत्र कपालिनः ॥ २२ ॥
 तच्च भाषाभिनयांश्चतुरस्रसमवेक्ष्य तु ।
 रत्यादिभाषावेगेन प्राप्तं नवरमात्मना ॥ २३ ॥
 यष्टुःक्रियेत्यादिकञ्च सात्विकञ्च गुणैः कृतः ।
 भाषा च वाचिकः प्रोक्तां वेषाहाय्य उच्यते ॥ २४ ॥
 सर्वान्तस्त्वेन तम्यैव प्रेक्षास्त्वञ्च युज्यते ।
 तत्र सर्वरसरस्यो नाटयस्यास्य प्रकाशकः ॥ २५ ॥

2. Malavikagnimitra of Kalidasa, I. 4.

देवानामिदमाभिनति मुनयः वान्तं क्रतुं च, लुपं
 रद्रे गेदमुमाहृत्यतिष्ठरे स्वाह्वं विमक्तं दिवा ।
 त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
 नाट्यं मित्रस्वेर्जनस्य घट्टाप्येकं समाराधनम् ॥

3. Amarakosa, Nāṭyavarga—line 381

इत्यस्य कामदहनं विषयत्वेन कथ्यते ।

सेनापतिमभीच्छद्भिस्सुरैरभ्यर्थितः स्मरः ॥ २६ ॥

हरस्मोहयितुस्मोहाद् वसन्तेन सहाभ्यगात् ।

शृङ्गारोद्दीपनत्वेन वसन्तोऽत्राभिधर्षितः ॥ ३० ॥

आलम्बनविभावश्च “निर्वाणे”^४ त्यादिनोदितः ।

“व्यापारयामास मुखे लोचनानि धृतेश्च्युतः”^५ ॥ ३१ ॥

इत्यौत्सुक्यानुभावौ च रतेस्सम्यक् प्रकाशितौ ।

“विवृण्वती”^६ त्याद्युक्त्यैव देव्या भावः प्रकाशितः ॥ ३२ ॥

अन्योन्यालम्बनत्वेन विभावाद्युपबृंहिता ।

रतिः शृङ्गाररसतां नीताऽत्र परिदृश्यते ॥ ३३ ॥

“श्रुताप्सरोगीतिरपि प्रसंख्यानपरो हरः”^७ ।

इत्युक्त्याप्यवसायात्मा अत्साहो वीरतां गतः ॥ ३४ ॥

“तपःपरामर्श”^८ त्यादि क्रोधाद्रीदृः प्रकाशितः ।

“यावच्चरन्ति मरतां गिरस्तावत्तनूनपात् ॥ १५ ॥

“भस्मीचकारे”^९ त्याद्युक्त्यैव देवेष्वद्भुतमीरितम् ।

रत्या मोहप्रलापादौ कटणोऽपि निवेदितः ॥ ३६ ॥

प्रमथैर्विकृताकारैः स्मरस्य जलतां प्रति ।

हास्यवाक्यानि कुर्वन्निर्हास्योऽपि प्रतिपादितः ॥ ३७ ॥

4. Kumarasambhava, Nirayasaragar edition: III 52

5. Ibid III 67

6. Ibid III 68

7. Ibid III 40

8. Ibid III 37

9. Ibid III 72

तदा प्रेतपिशाचाद्यै रधिरान्त्रवसाद्धितैः ।
 प्रकाशितौ स्वचेष्टामिद्वौ धीमत्समथानकौ ॥ ३८ ॥
 'वरज्य विघ्नन्तपसः जगामान्तर्धिमौश्वरः'¹⁰ ।
 इति प्रशमनिर्देशाच्छान्तोऽप्यत्र प्रकाशितः ॥ ३९ ॥
 एवं सर्वे रसास्तत्र कामदाहे प्रकीर्त्तिताः ।
 प्रवृत्तस्यापीश्वरस्य सदा निर्विघ्नबोधितः ॥ ४० ॥
 स्वस्यैव द्रष्टृता साधु नान्येषामल्पचेतसाम् ।
 एवं सर्वरसव्यक्त्यै महेशस्य प्रभावितः ॥ ४१ ॥
 उक्तवाक्यार्थसिद्ध्यर्थं कामदाहोऽत्र युज्यते ।

इति सर्वं छिन्नम् । गुरवे नमः ।

सुसौरभं सुलावण्यं सौकुमार्यञ्च सुप्रभम् ।
 मनस्संक्षोभकारित्वं लोकोत्तरचमत्कृति ॥
 अनघं गुणसंपूर्णं पर्युदासेन शिष्यते ।
 अनुसार उपस्थानं विधिः स्वाधीनतन्त्रकः ॥

मरनवितर्कमिह्लाघाघंभावनास्तु किन्न्वाद्यः । खलु ख ।

इति मत्तविलासटिप्पणं समाप्तम् ॥

श्लोकानुक्रमणी

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रचिरा	— 21
वंशाद्यम्	— 15, 19
वसन्ततिलका	— 7, 10
शादूर्लविक्रीडितम्	— 1, 3, 6, 17, 20
अधरा	— 23 ;

KOKILASANDESA OF UDDANDA

Ed By DR N. P UNNI

This lyric of 162 verses belongs to the class of Sandesa-kavyas inaugurated by the Meghaduta and bids fair to attain its mellifluous delectability. The messenger here is aptly a Kokila which is chosen as it is the Shashtham or sixth astram of Kamadeva (in II 47). This versatile poet seeped in Kalidāsan lore, was, we are informed in the learned introduction, born in Chingleput, but became domiciled in Kerala where he was patronised by Manavikrama of Calicut who ruled from 1467 to 1475 A. D. The editor has done an excellent job and deserves the sincere gratitude of all orientalists.

The Hindu

"Kokilasandesa is a valuable poem, rich in information about the 15th century Kerala. Thus no less than 19 temple towns, 13 political regions or cities, 8 rivers and 2 festivals, besides a number of literary, religious and political personalities find place in the said descriptions. One can well imagine what a mine of contemporary information the present work happens to be.

The editor, besides giving a critical edition of this charming poem, has, in his 50 page introduction, given a good account of Uddanda, his times and contemporaries, an idea of his works and a resume of the Kokilasandesa. The notes and indexes supplied by him add to the usefulness of this edition. He deserves to be congratulated for presenting a fine work in Sanskrit produced in Kerala to readers outside that region in a very attractive form."

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"Barring the controversial *Yajnaphalam*" observes Dr. V. Raghavan, "no new manuscript material or other fresh evidence has come to light on the standing problem of Bhasa." Indeed, the question is so vexed that some consider it as "beyond discussion!"

Here is an attempt to study the problem from a new angle. Complete and authentic details of nearly 200 manuscripts of plays attributed to Bhasa available in the various libraries, though remaining unnoticed by scholars for want of information, is presented here for the first time. Of these manuscripts more than 150 are yet to be made use of by editors. Nearly all of them are on palm leaves and in the local vernacular Malayalam. The various aspects dealt with herein include the different titles of the plays, the problem of authorship, a survey of Bhasa manuscripts, Bhasa plays on the Kerala stage etc. etc.

The present author's chief interest is to revive the discussion on the problem in the light of fresh manuscript materials on which information is presented here. He also wishes to point out the ample scope for the critical editions of these works taking into account the stage practices of these plays wherein the professional actors in Kerala try to bring out the "inner significance" of these plays.

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